# A NEW VARIORUM EDITION OF SHAKESPEARE

Founded by Horace Howard Furness (1833–1912), continued by Horace Howard Furness, Jr. (1865–1930), and now issued under the sponsorship of the Modern Language Association of America.

JOSEPH QUINCY ADAMS, General Editor

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# THE POEMS

Approved for publication by the Supervisory Committee on the New Variorum Edition of Shakespeare:

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Published under a grant in aid of preparation made by the American Philosophical Society, and a grant in aid of publication made by the Carnegie Corporation of New York.

A NEW VARIORUM EDITION

OF

# SHAKESPEARE

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## THE POEMS

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*Venus and Adonis*
*Lucrece*
*The Passionate Pilgrim*
*The Phoenix and the Turtle*
*A Lover's Complaint*

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EDITED BY
HYDER EDWARD ROLLINS

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PHILADELPHIA & LONDON
J. B. LIPPINCOTT COMPANY
1938

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PRINTED IN THE UNITED STATES OF AMERICA
BY THE GEORGE BANTA PUBLISHING COMPANY

TO

JAMES BUELL MUNN

Acknowledging my selfe deepely indebted to your woorshippe for your professed curtesies, & good opinion conceaued of me, & desiring by some one meanes or other to make manifest my thankfull minde, I haue aduentured the dedication of this trifling toy, vnto your protection, not doubting of your fauourable acceptance, in that I bestow it as an earnest pennie of my wel meaning, and testimonie of the vnfaigned goodwil that I beare you.—HUMPHREY GIFFORD, 1580

# PREFACE

The problems involved in editing five separate poems of Shakespeare in a single volume are entirely different from those connected with any one of his plays and much more complicated,—a fact that has necessitated some slight variations from the apparatus used in earlier issues of the *New Variorum Shakespeare*. But the most casual glance will show how I have profited by a study of the volume immediately preceding mine, Professor S. B. Hemingway's *Henry IV, Part I*. Space itself was a serious problem. According to the numbering of President Neilson's 1906 edition, the five poems run to 3875 lines, not including the prose dedications and the *Lucrece* Argument, considerably more than the longest of the plays; and even the generous page limits assigned to me by the General Editor, Dr. J. Q. Adams, and the Variorum Shakespeare Committee of the Modern Language Association of America have scarcely proved adequate for the mass of material demanding at least passing mention. Within those limits I have tried to be as complete, but as concise, as possible, to present the views of scholars and critics fairly, even when (as is often true) I do not agree with them, and to confine my own comments to a bare minimum. With a few exceptions no book or article of a later date than 1936 has been referred to.

For permission to use their editions of Shakespeare's poems and for other courtesies I am indebted to Dr. A. S. W. Rosenbach and to the officials of the Boston Public, Folger Shakespeare, Harvard University, Henry E. Huntington, New York Public, University of Pennsylvania, and Yale University libraries in America, and the Bodleian, British Museum, Sion College, and Trinity College, Cambridge, libraries in England. To the Harvard University Committee on the Clark Bequest I am obligated for a grant that made it possible to secure important books and photostats and, in general, to complete this work with reasonable expedition. My colleagues, Messrs. R. J. Allen, Huntington Brown, W. K. Chandler, Roy Lamson, Jr., and F. B. Williams, Jr., a number of my students,—particularly Messrs. J. E. Barnett, D. A. Smalley, and E. C. Wilson,—and my old friend Miss Addie F. Rowe have obligingly helped me on one matter or another, while in the proof-reading I have had the expert assistance of Mrs. Beatrice Hayward.

Four friends deserve especial thanks. Dr. Adams kindly read and criticized the manuscript and also kept an observant eye on the proofs. Both he and Dr. G. E. Dawson spared no trouble in answering questions and in making available to me the treasures of the Folger Shakespeare Library. Professor G. L. Kittredge, dean of American Shakespearean scholars, read the manuscript of the Commentary and made numerous valuable suggestions, which will be found entered after the name "Kittredge"—not to be confused with quotations, preceded by "Kittredge (ed. 1936)," from his own edition. My greatest indebtedness is to Dr. Marie Louise Edel, formerly of Radcliffe College and now of Goucher College. From the beginning of this editorial task until the manuscript was delivered to the printer, Miss Edel was a friendly, tireless, and scholarly helper, who on every page corrected some error or made some other improvement.

H. E. R.

Cambridge, Massachusetts,
*October 10, 1937.*

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# THE PLAN OF THIS EDITION

In this edition an effort is made to give, first, as Textual Notes, on the same page with the text of the first quarto, or first octavo, the variant readings of Shakespeare's poems from the second quarto or second octavo down to the latest critical edition; next, as Commentary, notes which the editor has considered important for the purpose of elucidating the text or of illustrating the history of Shakespearean criticism; and, finally, as Appendix, certain discussions and critical articles which, because of their length, could find no place in the Commentary.

All remarks in the Commentary not otherwise assigned and all matter in the Commentary and the Appendix printed within square brackets [ ] are the editor's. Where square brackets appear in the works quoted, they have been changed to shaped brackets ⟨ ⟩. Quotations and references made by the commentators have been verified and, wherever necessary, silently corrected; and citations of volume, page, act, scene, and so forth have been supplied within square brackets. Quotations from and references to Shakespeare's plays and sonnets have been made to conform to the text of Kittredge (1936), but for Shakespeare's five other poetical works the present text is followed. Chaucer and Spenser are quoted from the editions of F. N. Robinson (1933) and R. E. N. Dodge (1908), *Hero and Leander* from L. C. Martin's *Marlowe's Poems* (1931).

Obvious misprints in the basic texts of Shakespeare that I reprint are corrected in my own text, but all are enumerated in the Textual Notes.

## Early Editions[1] of the Separate Poems Referred to in the Commentary and the Appendix and Collated in the Textual Notes

### *Venus and Adonis*

The text here reprinted is that of the first quarto, 1593, Bodleian Library. With $Q_1$ are collated the second quarto ($Q_2$) and the subsequent octavos (for which, following the example of the

[1] See "The Texts" in the Appendix for a discussion of these editions and of extant copies.

Cambridge Editors, I use the convenient abbreviations $Q_3$, $Q_4$, and so on, rather than the more exact $O_1$, $O_2$, and so on) as follows:

| | | |
|---|---|---|
| $Q_2$ | 1594 | (British Museum, Bodley, Huntington, Yale) |
| $Q_3$ | 1595? | (Folger) |
| $Q_4$ | 1596 | (British Museum, Bodley) |
| $Q_5$ | 1599 | (Huntington) |
| $Q_6$ | 1599 | (Folger) |
| $Q_7$ | 1602? | (Bodley) |
| $Q_8$ | 1602 | (?1607/8, Bodley) |
| $Q_9$ | 1602 | (?1608/9, British Museum) |
| $Q_{10}$ | 1617 | (Bodley) |
| $Q_{11}$ | 1620 | (Trinity College) |
| $Q_{12}$ | 1627 | (British Museum, Huntington) |
| $Q_{13}$ | 1630? | (Bodley) |
| $Q_{14}$ | 1630 | (Bodley) |
| $Q_{15}$ | 1636 | (British Museum, Folger) |
| $Q_{16}$ | 1675 | (Folger [2], Harvard) |
| State | 1707 | (*Poems on Affairs of State*, vol. IV)[1] |

### *Lucrece*

The text here reprinted is that of the first quarto, 1594, Folger Library (W. A. White copy). With it are collated nine other copies of $Q_1$ and the subsequent octavos (for which, as in the case of *Venus and Adonis*, I use the convenient abbreviations for "quarto" rather than "octavo") as follows:

| | | |
|---|---|---|
| $Q_2$ | 1598 | (Trinity College) |
| $Q_3$ | 1600 | (Folger) |
| $Q_4$ | 1600 | (Bodley [2]) |
| $Q_5$ | 1607 | (Trinity College, Huntington) |
| $Q_6$ | 1616 | (Bodley, Huntington) |
| $Q_7$ | 1624 | (Folger [2], Huntington) |
| $Q_8$ | 1632 | (Folger, Huntington) |
| $Q_9$ | 1655 | (Folger [4], Harvard, Boston Public Library) |
| State | 1707 | (*Poems on Affairs of State*, vol. IV) |

### *The Passionate Pilgrim*

The text here reprinted is that of the first octavo, 1599, Huntington Library. With it are collated the Trinity College copy and the fragmentary Folger copy of $O_1$, and the subsequent octavos, as follows:

| | | |
|---|---|---|
| $O_2$ | 1599? | (Folger fragment) |

[1] This abbreviation is used only in the Textual Notes.

| | | |
|---|---|---|
| $O_3$ | 1612 | (Bodley, Folger) |
| Ben. | 1640 | (Sh.'s *Poems*, printed by John Benson; Folger, Harvard)[1] |

### *The Phoenix and the Turtle*

The text here reprinted is that in Robert Chester's *Love's Martyr*, 1601, Folger Library. With it are collated the Huntington Library copy of Chester, 1601, the 1611 reissue of Chester (British Museum), and

| | | |
|---|---|---|
| Ben. | 1640 | (Sh.'s *Poems*, printed by John Benson; Folger, Harvard) |

### *A Lover's Complaint*

The text here reprinted is that in the first quarto, 1609, of the *Sonnets*, Harvard Library. With it are collated other copies of $Q_1$ (British Museum, Folger) and

| | | |
|---|---|---|
| Ben. | 1640 | (Sh.'s *Poems*, printed by John Benson; Folger, Harvard) |

## Modern Editions Referred to in the Commentary and the Appendix and Collated in the Textual Notes for All[2] the Poems

| | | |
|---|---|---|
| Bernard Lintott (Poems, 2 vols.)[3] | [Lint.] | [1709, 1711] |
| Charles Gildon (Poems) | [Gild.[1]] | 1710 |
| Charles Gildon (Poems) | [Gild.[2]] | 1714 |
| George Sewell (Poems) | [Sew.[1]] | 1725 |
| George Sewell (Poems) | [Sew.[2]] | 1728 |
| Thomas Ewing (Poems) | [Ew.] | 1771 |
| Thomas Evans (Poems) | [Evans] | [1775] |
| Edmond Malone (Supplement)[4] | [Mal.[1]] | 1780 |
| Edmond Malone (Plays and Poems)[4] | [Mal.[2]] | 1790 |
| James Boswell (Plays and Poems)[5] | [Var.] | 1821 |
| Alexander Dyce (Poems, Aldine Poets) | [Ald.] | 1832 |
| Charles Knight (Works, Pictorial Edition) | [Knt.[1]] | 1841 |
| J. P. Collier (Works) | [Coll.[1]] | 1843 |
| Robert Bell (Poems, English Poets, Annotated Edition) | [Bell] | 1855 |

[1] This abbreviation is used only in the Textual Notes.

[2] Important exceptions are: Lintott omits the *P. & T.;* Wyndham, the *P. P.* and the *P. & T.;* Ridley, the *P. P.* and the *L. C.* (For these abbreviations see p. xvii, below.) The abbreviations of editors' names in the list of Modern Editions are used only in the Textual Notes—not in the Commentary or the Appendix.

[3] See the preceding note.

[4] With notes by George Steevens and others.

[5] With notes by Malone, Steevens, and others.

| | | |
|---|---|---|
| H. N. Hudson (Works) | [Huds.[1]] | 1856 |
| Alexander Dyce (Works) | [Dyce[1]] | 1857 |
| J. P. Collier (Works) | [Coll.[2]] | 1858 |
| Howard Staunton (Plays) | [Sta.] | 1860 |
| W. G. Clark and W. A. Wright (Works, Globe Edition) | [Glo.] | 1864 |
| Thomas Keightley (Plays and Poems) | [Ktly.] | 1865 |
| R. G. White (Works) | [Wh.[1]] | 1865 |
| J. O. Halliwell [-Phillipps] (Works, Folio Edition) | [Hal.] | 1865 |
| W. G. Clark and W. A. Wright (Works, Cambridge Sh.) | [Cam.[1]] | 1866 |
| Alexander Dyce (Works) | [Dyce[2]] | 1866 |
| Charles Knight (Works, Pictorial Edition)[1] | [Knt.[2]] | 1867 |
| Nicolaus Delius (Works) | [Del.] | 1872 |
| Alexander Dyce (Works) | [Dyce[3]] | 1876 |
| J. P. Collier (Plays and Poems) | [Coll.[3]] | 1878 |
| H. N. Hudson (Works, Harvard Edition) | [Huds.[2]] | 1881 |
| R. G. White (Works, Riverside Sh.) | [Wh.[2]] | 1883 |
| W. J. Rolfe (Poems, English Classics) | [Rol.] | 1883 |
| W. J. Craig (Works, Oxford Sh.) | [Oxf.] | 1891 |
| W. G. Clark and W. A. Wright (Works, Cambridge Sh.) | [Cam.[2]] | 1893 |
| George Wyndham (Poems)[2] | [Wynd.] | 1898 |
| C. H. Herford (Works, Eversley Edition) | [Herf.] | 1899 |
| Edward Dowden (Poems) | [Dow.] | 1903 |
| W. A. Neilson (Works, Cambridge Poets) | [Neils.] | 1906 |
| A. H. Bullen (Works) | [Bull.] | 1907 |
| C. K. Pooler (Poems, Arden Sh.)[3] | [Pool.] | 1911 |
| C. K. Pooler (Sonnets, Arden Sh.)[4] | [Pool.] | 1918 |
| Albert Feuillerat (Poems, Yale Sh.) | [Yale] | 1927 |
| M. R. Ridley (Poems, New Temple Sh.)[5] | [Rid.] | 1935 |
| G. L. Kittredge (Works) | [Kit.] | 1936 |

The following ten editions I have not collated beyond referring to them in certain disputed passages and recording occasional readings that have significance of one sort or another; but all are frequently cited in the Commentary and the Appendix.

| | |
|---|---|
| William Hazlitt (Supplementary Works) | 1852 |
| F. J. Furnivall (Works, Leopold Sh.) | 1877 |
| Henry Irving and F. A. Marshall (Works, Henry Irving Sh., Introduction by A. W. Verity) | 1890 |

[1] "The Second Edition, Revised."
[2] Omits the *P. & T.* and the *P. P.*
[3] Lacks the *L. C.*
[4] Contains the *L. C.*
[5] Omits the *P. P.* and the *L. C.*

| | |
|---|---|
| Israel Gollancz (Poems, 2 vols., Temple Sh.)[1] | 1896 |
| W. J. Craig (Poems, 2 vols.)[2] | 1905 |
| Sidney Lee (Poems and *Pericles*)[3] | 1905 |
| Sidney Lee (Works, Renaissance Sh.)[4] | 1907 |
| Charlotte Porter (Poems, 3 vols., First Folio Sh.)[5] | 1912 |
| Carleton Brown (*Venus, Lucrece*, etc., Tudor Sh.)[6] | 1913 |
| R. M. Alden (*Sonnets*, Tudor Sh.)[7] | 1913 |

The Textual Notes need a few words of explanation.

Variations of spelling are not noted except in cases where uncertainty may exist about what word is intended, or where they may be significant for the history of textual usage. Mere modernizations of spelling are, except for a number of unusual words, ignored. But wherever the spelling adds or omits what is, or what might be, an extra syllable it is noted—except for the edition (1855) of Robert Bell, whose consistent change of *t* or *d* to *ed* is meaningless.

Unmistakable misprints, like inverted, transposed, or misspaced letters, in the eighteenth-century and later editions are passed over silently. They are noted for those earlier than 1700 when they play a part in establishing a later reading or in differentiating two editions, or issues, of the same date; as are misprints in all editions when they spell a different word.

In order to condense the readings as much as possible, no attention is paid to capitalization unless (as in Love = Venus or Cupid) it has a significance beyond that of "style" or personification of abstractions.

An asterisk prefixed to a word or an editor's name indicates that the readings are substantially given, and that immaterial deviations in spelling or punctuation are disregarded. But editions listed immediately after the bracket often have only sub-

[1] One volume has *Venus* and the *P. P.*, the other *Lucrece*, the *L. C.*, and the *P. & T.*

[2] One volume has *Venus*, the *P. P.*, and the *P. & T.*, the other *Lucrece* and the *L. C.*

[3] Also issued in five volumes—(1) *Venus*, (2) *Lucrece*, (3) the *P. P.*, (4) the *Sonnets* (with the *L. C.*), (5) *Pericles*—each with its own title-page.

[4] Vol. XXXIX has *Venus*, *Lucrece*, and the *P. P.*, vol. XL the *L. C.* and the *P. & T.*

[5] One volume contains *Venus*, another *Lucrece*, the third the *Sonnets*, the *L. C.*, the *P. P.*, and the *P. & T.*

[6] Lacks the *L. C.*

[7] Contains the *L. C.*

stantially the reading before the bracket, even though no asterisk is prefixed. For example, in "*tooke*] Qq., State, Lint." or "*selfe same*] $Q_4$–$Q_7$, Lint., Mal." some editions naturally have the modern spellings *took* or *self*.

Readings like "*wakes* $Q_1$ (Bodley)" or "*innotations* $Q_5$ (Huntington)" occur only in the copies so specified, not in others of the same edition.

Changes in punctuation are entered only where the sense is clearly affected or where the pointing of the text that I reprint requires specific comment or emendation. Generally no notice is taken of the substitution of commas for parentheses or of any other mark for ! or ?, of the presence or absence of italics, or of the omission or insertion of quotation marks.

"Conj." signifies a conjectural reading not actually printed in a text, and the name of the first editor who records it in his notes is given in parentheses, as "Farmer conj. (Mal.)." "Capell MS." refers to the manuscript corrections (only the more significant of which are here reproduced) made about 1766 by Edward Capell in his copy of Lintott's edition (Trinity College, Cambridge).

Agreement of the texts earlier than 1700 is specified by a dash between symbols. Thus "$Q_8$–$Q_{15}$" means that the octavos of *Venus and Adonis* from 1595 to 1636 have an identical reading. "Qq." implies that all the editions before 1700 have the reading given before the bracket. When the eighteenth-century editions up to Evans or Malone have an identical reading, that fact is shown by a dash between the abbreviations "State–Evans" or "State–Mal.," as the case may be. "The rest" includes all the other editions in my lists of "Early Editions" and "Modern Editions" (all, that is, from $Q_2$, or $O_2$, to 1936) that are not specifically named in the entry in question. Where an editor like Malone or Dyce has the same reading in each of his editions, that fact is indicated by the unqualified entry "Mal." or "Dyce"; where the readings differ, "Mal.$^1$," "Mal.$^2$," "Dyce$^1$," "Dyce$^2$," "Dyce$^3$" give due warning. A plus sign indicates that a certain reading is found in all the editions which in my lists follow the edition just cited. So "$Q_2$+" means (for *Venus and Adonis*) that the reading occurs in the second quarto of 1594, in all the octavos down to 1675, and in all the modern editions from 1707 to 1936.

# LIST OF ABBREVIATIONS

| | |
|---|---|
| Abbott | Edwin Abbott, A Shakespearian Grammar |
| Blackwood's | Blackwood's Edinburgh Magazine |
| C. H. E. L. | Cambridge History of English Literature (New York) |
| D. N. B. | Dictionary of National Biography |
| E. S. | Englische Studien |
| Jahrbuch | Jahrbuch der deutschen Shakespeare-Gesellschaft |
| J. E. G. P. | Journal of English and Germanic Philology |
| L. C. | A Lover's Complaint |
| M. L. N. | Modern Language Notes |
| M. L. R. | Modern Language Review |
| M. P. | Modern Philology |
| N. & Q. | Notes and Queries |
| N. E. D. | New English Dictionary on Historical Principles |
| P. & T. | The Phoenix and the Turtle |
| P. M. L. A. | Publications of the Modern Language Association of America |
| P. P. | The Passionate Pilgrim |
| P. Q. | Philological Quarterly |
| R. E. S. | Review of English Studies |
| S. P. | Studies in Philology |
| Schmidt | Alexander Schmidt, Shakespeare-Lexicon |
| Sh. | Shakespeare (Shakspere, etc.) |
| T. L. S. | The [London] Times Literary Supplement |
| Venus | Venus and Adonis |
| Year's Work | Year's Work in English Studies |

# VENVS
# AND ADONIS

*Vilia miretur vulgus: mihi flauus Apollo*
*Pocula Caſtalia plena miniſtret aqua.*




LONDON
Imprinted by Richard Field, and are to be ſold at
the ſigne of the white Greyhound in
Paules Church-yard.
1593.

# TO THE RIGHT HONORABLE
## Henrie VVriothesley, Earle of Southampton, and Baron of Titchfield.

*Right Honourable, I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the worlde will censure mee for choosing so strong a proppe to support so weake a burthen, onelye if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take aduantage of all idle houres, till I haue honoured you with some grauer labour. But if the first heire of my invention proue deformed, I shall be sorie it had so noble a god-father: and neuer after eare so barren a land, for feare it yeeld me still so bad a harueste, I leaue it to your Honourable surney, and your Honor to your hearts content, which I wish may alwaies answere your owne wish, and the worlds hopefull expectation.*

Your Honors in all dutie,

William Shakespeare.

# DEDICATION

Dedication om. State.

2. *VVriothesley*] *Wriothesly* $Q_2Q_{11}$-$Q_{18}$+ (except Capell MS., Cam., Wynd., Herf., Neils., Bull., Pool., Yale, Rid., Kit.). *Wriotheslie* $Q_4$—$Q_{10}Q_{12}$.

3. *Titchfield*] *Tichfield* $Q_9$—$Q_{16}$, Lint., Gild., Sew., Ew., Evans, Mal.[2], Var., Coll., Bell, Huds., Dyce, Sta., Glo., Wh., Hal., Del., Rol., Oxf., Dow., Neils., Yale.

7. *burthen*] *burden* Gild.[2], Sew., Evans, Coll., Huds., Dyce, Sta., Glo., Wh., Hal., Del., Oxf., Herf., Dow., Neils.

---

1–3.] LEE (ed. 1907): Lord Southampton, born on October 6, 1573, succeeded his father, the second Earl of Southampton, just before his eighth birthday, and was nineteen and a half years old when Shakespeare addressed this letter to him. An intimate associate of the Earl of Essex from youth upwards, he was already prominent in court circles, where his handsome person and brilliant accomplishments brought him the favour of Queen Elizabeth. From 1593 onwards numerous dedications attest his devotion to literature and its authors, with whom he lived on great terms of intimacy. He suffered imprisonment from 1601 to 1603 owing to his complicity in Essex's rebellion, but was restored to favour by King James I. He died on November 10, 1624.—For fuller details see STOPES's *Life of . . . Southampton*, 1922.

DRAKE (*Sh. and his Times*, 1817, II, 3): The language of this dedication . . . indicates some degree of apprehension as to the nature of its reception, and consequently proves that our author was not at this period assured of His Lordship's support.—BRADLEY (*Oxford Lectures*, 1909, p. 320): Could modesty and dignity be better mingled in a letter from a young poet to a great noble than they are there?—STOPES (*Life of . . . Southampton*, 1922, p. 52): [*Venus*] was . . . dedicated timidly, because the poet did not know how the public would take his venture, and he wanted to leave his patron as free as possible to slip out, should the venture prove a failure.—ADAMS (*Life*, 1923, p. 151): [The language] implies that he [Sh.] had not secured in advance the permission of the Earl to issue the volume under his patronage.—MURRY (*Countries of the Mind*, 2d series, 1931, p. 98): Surely, this dedication is, in its kind, a lovely thing. . . . And we may note that Shakespeare, in promising some graver labour . . . , is careful to promise only what he can perform. He will take advantage of all *idle* hours. He is a journeyman of the theatre who can give no more than his spare time to the composition of poems for his patron.—See also the notes to the *Lucrece* dedication.

5. **my vnpolisht lines**] BROOKE (*Sh.'s Sonnets*, 1936, p. 69) compares Sonnet 16 (4, 9), "my barren rhyme," "my pupil pen."—Cf. "my vntutord Lines" in the *Lucrece* dedication, ll. 11 f.

9. **highly praised**] WALKER (*Critical Examination*, 1860, III, 346): Is not *praised* here used in the sense of *estimated, valued?* much the same as *appraised.* [ONIONS (*Sh. Glossary*, 1911) recognizes this meaning.]

10. **some grauer labour**] HALLIWELL-PHILLIPPS (ed. 1865) compares Spenser's dedication to *Mother Hubberds Tale*, 1591: "The same I beseech your Ladiship take in good part . . . and keepe with you untill, with some other more worthie labour, I do redeeme it out of your hands."—LEE (ed. 1905

[*Lucrece*], p. 7): There is no reason to doubt that . . . *Lucrece* was the fulfilment of this vow. [See Date of Composition, pp. 414 f., below.]

11. **the first heire of my inuention**] Varying interpretations have been made of this phrase; as, that it was Sh.'s (1) first work to be printed; (2) first work to be written; (3) first literary (or narrative) work, since plays, of which he had already composed several, were not regarded by the Elizabethans as real literature; (4) first work of unassisted composition; (5) first original work before he had "invented" any strictly original play; (6) first work in the sense that it was conceived, or even roughly sketched, during his Stratford days though actually composed after a number of plays. Various theories are mentioned under Date of Composition, pp. 384–389, below. Other typical comments follow.—JOSEPH HUNTER (*New Illustrations*, 1845, I, 66): [These words] must mean that he [Sh.] had composed no distinct work before it.—VON FRIESEN (*Briefe über Sh.'s Hamlet*, 1864, pp. 25–27) remarks, "Even if one makes the greatest possible allowance for Shakspere's extraordinary capacities, one can scarcely regard this poem, in its present form, as the first work of a young poet." One of two interpretations of the disputed phrase must be correct. It is possible that Sh. "had long since contrived, perhaps even worked over, the content of the poem, but that the extant elaborated version falls in a period when he by much practise had gained a greater mastery of expression." The other possibility is that Sh., in speaking of his "first heir," disregarded his dramas, several of which had certainly been written before *Venus* was published. [This opinion is repeated in von Friesen's later book, *Sh.-Studien*, 1874, I, 312–314.]—ANON. (*North British Review*, April, 1870, p. 69): The heir is not necessarily the eldest of a family, but only its acknowledged representative; and, out of all that Shakespeare may have written, this poem was his first acknowledged work.—GENÉE (*Shakespeare*, 1872, pp. 72 f.), after considering other possibilities, decides that the poem was the first work that Sh. himself considered worthy of publication. Plays did not count as "inventions." *Venus* actually *was* an "invention," for though it followed Ovid, the treatment was finished and independent.—TSCHISCHWITZ (*Jahrbuch*, 1873, VIII, 36) says that Sh. "quite rightly" called *Venus* the first heir of his invention: If one considers that he found the various materials for his plays either in older versions or in the accounts of chroniclers, historians, or novelists, . . . *Venus and Adonis*, in contrast to these creations, appears indeed as a pure product of his invention.—FURNIVALL (ed. 1877, p. xxxii) notes that in 1598 Marston (ed. Bullen, 1887, III, 250) called his *Metamorphosis of Pigmalion's Image* "the first blooms of my poesy"; to which VERITY (ed. 1890) adds his further description of the poem (the same, p. 247) as "my young newborn invention."—LEE (*Life*, 1898, p. 75): [The phrase] implies that the poem was written, or at least designed, before Shakespeare's dramatic work.—BROHM (*Sh.'s Venus*, 1899, p. 17): [Sh.] surely did not mean to state that this poem was the first of *all* his works, but that it was only the first production which he created by his free poetic talent, not limited by any dramatic restrictions.—H. W. MABIE (*Outlook*, Aug. 4, 1900, p. 828): [*Venus*] belongs . . . to his [Sh.'s] earliest productive period, and is the first fruit of his conscious artistic life.—LOUNSBURY (*Text of Sh.*, 1906, p. 44): [The natural interpretation is that Sh.] was expressing a comparatively disparaging opinion of the dramatic pieces he had up to that time produced.—LEE (ed. 1907): These words can only mean that this poem was Shakespeare's first literary design. . . . But before

13. *haruest,*] **haruest.* $Q_9$+ (except $Q_{12}$, Cam., Pool., Rid.).
14. *to*] *in* $Q_{12}$.
18. *William*] *Will.* $Q_{16}$, Lint., Gild., Sew., Evans.
*Shakespeare*] *Shakespear* Gild., Sew., Evans. *Shakspeare* Mal., Var., Bell.

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its publication he had written at least four original plays.—WOLFF (*Shakespeare*, 1907, I, 269) thinks the phrase probably signifies only that *Venus* was Sh.'s first work to appear in print.—MEISSNER (*Jung-Sh.*, 1914, p. 92): It means his first printed poem, and perhaps also a work of his youth, since in any case . . . he did not count as literary productions the histories . . . already finished but intended only for the stage.—ADAMS (*Life*, 1923, pp. 147 f.): The poem is indeed the first product of Shakespeare's pen intended for the press, which is all that the statement necessarily implies. . . . Moreover, in view of the general opprobrium attaching to dramatic composition, he may have regarded this as his first essay in the realm of pure literature. Nor should one forget that it was a conventional form of flattery with young authors to inform a dedicatee that he was the first choice of their Muse. Thus it is dangerous to interpret the phrase too literally, or to see in it more than the simple fact that *Venus and Adonis* was the first work published as from Shakespeare's pen.—ROBERTSON (*Introduction*, 1924, p. 79): [Sh.] cannot mean merely that he had not invented his plots; for in that sense he did not invent the story of VENUS AND ADONIS: he must have meant that he did not regard as originally or effectively *his* any play in which he had thus far collaborated.—ØSTERBERG (*Jahrbuch*, 1929, LXV, 53): [It] probably means the first work in which he had not had to revise or recast other men's productions.—ROBERTSON (*Genuine in Sh.*, 1930, pp. 3 f.): [The meaning is that Sh.] has hitherto "invented" no other whole work worth publishing, whether in poetry or drama.—MURRY (*Countries of the Mind*, 2d series, 1931, p. 99): [Sh.] meant what he said. . . . [*Venus*] was the child of his invention, whereas the earlier plays had been invented before he put his hand to them.—ALLARDYCE NICOLL (*Year's Work*, 1932, XI, 159), discussing Robertson's insistence on "the literal significance" of this phrase: Probability assuredly is on Robertson's side; but probability cannot be construed . . . into certainty.

12. **eare**] NARES (*Glossary*, 1822): Plough, or till.

18. **Shakespeare**] INGLEBY (*Sh. the Man*, 1877, p. 4): [Here] as in the Dedication to the same patron of *Lucrece*, we have the full style of SHAKESPEARE. . . . It is the one style uniformly sanctioned by the press of his own day. All the title-pages of the first quarto editions of his separate plays, with one exception, have the surname in that style, or not at all. The exception is *Love's Labour's Lost*, 1598, where the name is given SHAKESPERE.[1] [But the first quarto, 1608, of *Lear* has the spelling *Shak-speare*.]

[1] [Those who are interested in the Baconian theory will find J. D. PARSONS (*T. L. S.*, April 7, 1932, p. 250) using "the Elizabethan 'crosse row' A=1 to Z=24 code" to such good effect "that the title 'Venus and Adonis' (=153) equals 'Francis Bacon Poet' (=153). . . . And the number of words on the 'Venus and Adonis' dedication page . . . is 153, with the surname Shakespeare as word number 153." Other mathematical details are given about *Lucrece*. The same author has a further discussion in his pamphlet, *R. Field and the First Sh. Poem*, 1935.]



# VENVS AND ADONIS.

EVEN as the funne with purple-colourd face,
Had tane his laſt leaue of the weeping morne,
Roſe-cheekt Adonis hied him to the chace,
Hunting he lou'd, but loue he laught to ſcorne:
Sick-thoughted Venus makes amaine vnto him, 5

1. *purple-colourd*] *purple-coloured* $Q_5Q_6$, Gild.², Sew.², Ew., Evans. *purple coloured* $Q_7$–$Q_{16}$, Lint., Gild.¹ Two words in State.

2. *tane*] *ta'n* $Q_{16}b$, Lint., Gild.¹ *ta'en* State, Gild.²+.

3. *Rose-cheekt*] Two words in $Q_6Q_7Q_9Q_{12}$, Ew.

*hied*] *hy'd* State, Capell MS.

4. *lou'd*] *loved* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

5. *Sick-thoughted*] Two words in $Q_{16}a$.

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1.] MACKAIL (*L. C.*, 1912, pp. 64 f.): One criterion of the work of a really great poet is the way in which he starts a poem. To fumble at the beginning, to strike the first notes uncertainly, to open stiffly or languidly, is the sign of an inferior artist. Shakespeare meets this test from the first. The wonderful speed and certainty with which he sets his plays going has often been commented on. And the same thing is true of his poems [but not, Mackail adds, of the spurious *L. C.*].

**purple-colourd**] POOLER (ed. 1911): In the poetic diction of the time, often crimson or bright red; the analogy of the Latin *purpureus* may have had some influence.—See l. 1054 n.

1, 2.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 135) compares *3 Henry VI*, II.i.21 f., "See how the morning opes her golden gates And takes her farewell of the glorious sun!"

3. **Rose-cheekt**] STEEVENS (ed. 1780) compares *Timon of Athens*, IV.iii.86, "rose-cheeked youth."—MALONE (ed. 1790): Our authour perhaps remembered Marlowe's *Hero and Leander* [*ca.* 1593, I, 91–93]: "The men of wealthy Sestos, every year, For his sake whom their goddess held so dear, Rose-cheek'd Adonis, kept a solemn feast." [Other scholars, like GOLLANCZ (ed. 1896, p. viii), think Marlowe the borrower: see Sources, pp. 392, 395–400, below.]

5. **Sick-thoughted**] CRAIG (ed. 1905): Sick from love-melancholy, from the pangs of love.—GRAY (*S. P.*, 1928, XXV, 302 f.) thinks that Sh. revised *Titus*

And like a bold fac'd ſuter ginnes to woo him. 6

2 Thriſe fairer then my ſelfe, (thus ſhe began)
The fields chiefe flower, ſweet aboue compare,
Staine to all Nimphs, more louely then a man,
More white, and red, then doues, or roſes are: 10
Nature that made thee with her ſelfe at ſtrife,
Saith that the world hath ending with thy life. 12

6. *bold fac'd*] $Q_2Q_4$–$Q_{10}Q_{12}$. *bold-faced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull. Hyphened by the rest.

*ginnes*] *'gins* $Q_7$+ (except $Q_{12}$, Dyce, Hal., Rol., Neils., Bull., Kit.).

7. *Thrise fairer*] Hyphened by Dyce, Glo., Del., Huds.², Wh.², Wynd., Herf., Dow., Bull.

8. *fields*] *field's* Capell MS., Mal.+. *chiefe*] *sweet* Gild.², Sew., Evans.

10. *or*] *and* Farmer conj. (Mal.).

11. *thee*] *thee*, $Q_7$–$Q_{15}$, Sew.¹, Capell MS., Mal.+ (except Pool., Rid.).

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*Andronicus* about Jan., 1594, using in it many of the expressions and figures of *Venus* and *Lucrece*. Thus their "double-barrelled" epithets—*self-loving, love-lacking, earth-delving* in *Venus, high-pitched, silver-shining, subtle-shining* in *Lucrece*—abound in *Titus*. "Among his plays . . . [this mannerism] crops up in one, *Richard II*, which was written about 1593 . . . [but it] is not to be found very frequently in his early plays before 1592, and it dies out of them notably after 1596."

9. **Staine to all Nimphs**] SCHMIDT (1875): By eclipsing them. [So ROLFE (ed. 1883), VERITY (ed. 1890), and, citing this passage, *N. E. D.* (1919).]—WYNDHAM (ed. 1898) defines *Staine* as "injury," HERFORD (ed. 1899), as "source of disgrace, *i.e.* Adonis outshone them all."—POOLER (ed. 1911): The meaning is rather "superior in beauty."

11.] STEEVENS (ed. 1780): With this contest between *art* and *nature* &c. I believe every reader will be surfeited before he has gone through the following poems.—MALONE (ed. 1790): We have in a subsequent passage [l. 291] a contest between *art* and nature, but here surely there is none. . . . There is scarcely a book of Shakspeare's age, whether in prose or verse, in which this *surfeiting* comparison (as it has been called) may not be found.—LEE (ed. 1907): This comparison of art and nature is a conceit characteristic of the poetry of all countries in the sixteenth century. Shakespeare constantly employs it. Cf. line 291, *infra; Lucrece*, 1374 . . . ; and *Tim. of Ath.*, I, i, 37 f.

11, 12.] POOLER (ed. 1911): There is no comma after *thee* in $Q_1$ [see Textual Notes]. Nature strove to surpass herself in making her masterpiece, Adonis, and if he dies will (in disgust or despair) cease to work; cf. ll. 953, 954.

12. **hath**] ERIK HOLMQUIST (*On the History of the English Present Inflections*, 1922, p. 187: see HELENA F. MILLER, *P. Q.*, 1930, IX, 373) points out that only in Sh.'s latest plays are *has* and *does* as common as *hath* and *doth*. In *Venus* Miss Miller lists *hath* 20 times, *doth* 47, in *Lucrece hath* 36, *doth* 67—the other forms not occurring in them. I have not checked her figures, which vary somewhat from the entries in MRS. FURNESS's *Concordance to Sh.'s Poems*,

3 Vouchſafe thou wonder to alight thy ſteed,
And raine his proud head to the ſaddle bow,
If thou wilt daine this fauor, for thy meed
A thouſand honie ſecrets ſhalt thou know:
Here come and ſit, where neuer ſerpent hiſſes,
And being ſet, Ile ſmother thee with kiſſes.

4 And yet not cloy thy lips with loth'd facietie,
But rather famiſh them amid their plentie,
Making them red, and pale, with freſh varietie:
Ten kiſſes ſhort as one, one long as twentie:
A ſommers day will ſeeme an houre but ſhort,
Being waſted in ſuch time-beguiling ſport.

14. *raine*] *reigne* $Q_7$–$Q_{10}$. **reine* $Q_{11}Q_{13}$+. *raigne* $Q_{12}$.
*saddle bow*] Hyphened by Gild.²+ (except Ew., Wh.², Kit.). One word in Kit.
16. *honie secrets*] *honny secreets* $Q_{12}$. Hyphened by Ald., Knt., Coll.¹, Sta., Ktly.
17. *sit*] *fit* $Q_{15}$.
*neuer serpent*] **serpents neuer* $Q_{15}Q_{16}$, Lint. *serpent never* State, Gild., Sew., Ew., Evans, Capell MS., Mal.¹
19. *loth'd*] *loathed* Gild., Sew., Evans, Glo., Cam., Huds.², Wh.², Herf., Dow.
*sacietie*] **satietie* $Q_6$–$Q_{11}Q_{13}$+.
22. *as one*] *as ane* $Q_4$.
24. *time-beguiling*] *time-beguilding* $Q_5$. *time, beguiling* $Q_8Q_{12}$. *time—beguiling* Huds.²

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1874.—With l. 12 STEEVENS (ed. 1780) compares *Romeo and Juliet*, I.i.223, "when she dies, with beauty dies her store."

13. **alight**] SCHMIDT (1874) lists this as Sh.'s only transitive use.—ONIONS (*Sh. Glossary*, 1911): For 'alight from.'

16. **honie**] SCHMIDT (1874): Adjectively = sweet. [He cites ll. 452, 538.]

17, 18.] WALKER (*Critical Examination*, 1860, III, 346 f.) compares Shirley's *Arcadia*, 1640, IV.ii (Dyce's Shirley, 1833, VI, 225), "Take thy Penelope, sweet tongued Ulysses, And on the next bank smother her in kisses."

18. **set**] SCHMIDT (1875): Seated.

19, 20.] MALONE (ed. 1780) compares *Antony and Cleopatra*, II.ii.241–243.

22. **twentie**] R. P. COWL (*Notes on . . . Henry the Fourth*, 1927, pp. 18 f.): "Twenty" was one of several numerals that were in frequent use to denote a large and indefinite number. . . . [It] was perhaps the number most favoured in reckoning kisses. [He cites *Henry VIII*, I.iv.30, "He would kiss you twenty with a breath," *Twelfth Night*, II.iii.52, "come kiss me, sweet and twenty," and further examples from Beaumont and Fletcher, Lyly, and Jonson. Cf. also ll. 522, 575, 775, 833 f.]—BUSH (*P. Q.*, 1927, VI, 300) compares Fraunce's *Third part of the Countesse of Pembrokes Yuychurch*, 1592, sig. M2$^v$, "Thinking euery howre to be two, and two to be twenty, Til she beheld her boy."

24. **wasted**] SCHMIDT (1875): Consumed, spent.

5 VVith this ſhe ceazeth on his ſweating palme,
The preſident of pith, and liuelyhood,
And trembling in her paſſion, calls it balme,
Earths ſoueraigne ſalue, to do a goddeſſe good,
Being ſo enrag'd, deſire doth lend her force,
Couragiouſly to plucke him from his horſe.

6 Ouer one arme the luſtie courſers raine,
Vnder her other was the tender boy,
VVho bluſht, and powted in a dull diſdaine,
VVith leaden appetite, vnapt to toy,
She red, and hot, as coles of glovving fier,
He red for ſhame, but froſtie in deſier.

25. *this*] *this*, $Q_7$–$Q_{16}$, State, Lint., Ew., Mal., Ald., Bell, Huds.[1], Ktly.
*ceazeth*] *seized* Ew.
26. *president*] *precedent* Capell MS., Mal.+.
27. *it*] *its* Sew.[1]
28. *Earths*] *Earth* State.
29. *enrag'd*] *enraged* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
31. *raine*] **reine* $Q_{10}Q_{11}Q_{13}$+.
32. *her*] *the* $Q_7$–$Q_{16}$, State–Mal.
33. *powted*] *power'd* State.
35. *hot*] *hote* $Q_7$–$Q_{12}$.

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25, 26.] STEEVENS (ed. 1780) compares *Antony and Cleopatra*, I.ii.52 f., "if an oily palm be not a fruitful prognostication, I cannot scratch mine ear."—MALONE (ed. 1790) compares *Othello*, III.iv.36–39, "This hand is moist. . . . This argues fruitfulness and liberal heart. Hot, hot, and moist."—BROWN (ed. 1913): Here merely a sign of youthful vigor. In the case of Adonis it certainly did not betoken an amorous disposition, which it was frequently taken to signify.—Cf. l. 143.

26. **president**] STAUNTON (ed. 1860): *Precedent* appears to be used here in the sense of *sign*, or *indicator*.—SCHMIDT (1875): Presage, sign.—See *Lucrece*, l. 1261 n., the *L. C.*, l. 155.

**pith**] SCHMIDT (1875): Strength, force.—HERFORD (ed. 1899): Virile energy.—POOLER (ed. 1911) explains *pith* as "marrow, and hence strength," paraphrasing the line: The evidence or token of vigorous life.

29. **doth**] See l. 12 n.

30. **Couragiously**] I.e. lustfully. Cf. *courage*, ll. 276 n., 294.

**plucke**] POOLER (ed. 1911): Pull or drag. More effort is implied than in the modern use. [He compares *The Two Gentlemen*, III.i.266; *The Taming of the Shrew*, IV.i.80; *2 Henry IV*, I.iii.49.]

34. **vnapt to toy**] SCHMIDT (1875): Not ready to dally amorously.

35, 36. **fier . . . desier**] PORTER (ed. 1912): These words were meant to be pronounced in two [*sic*] syllables. . . . Where the single rhyme is wanted, *e.g.* ll. 386–388, 494–496, the usual spelling is given, confirming the intentionalness of the double rhyme and spelling here. [But see *fier* and *quier*, ll. 402 and 840.]

7 The ſtudded bridle on a ragged bough, 37
Nimbly ſhe faſtens, (ô how quicke is loue!)
The ſteed is ſtalled vp, and euen now,
To tie the rider ſhe begins to proue: 40
Backward ſhe puſht him, as ſhe would be thruſt,
And gouernd him in ſtrength though not in luſt.

8 So ſoone was ſhe along, as he was downe,
Each leaning on their elbowes and their hips:
Now doth ſhe ſtroke his cheek, now doth he frown, 45
And gins to chide, but ſoone ſhe ſtops his lips,
And kiſſing ſpeaks, with luſtful language broken,
If thou wilt chide, thy lips ſhall neuer open.

9 He burnes with baſhfull ſhame, ſhe with her teares
Doth quench the maiden burning of his cheekes, 50
Then with her windie ſighes, and golden heares,
To fan, and blow them drie againe ſhe ſeekes. 52

38. *loue!*] *loue?* $Q_{13}Q_{14}Q_{15}$.
46. *gins*] *'gins* $Q_7$+ (except $Q_9Q_{12}$, Dyce, Hal., Rol., Neils., Bull., Kit.).
50. *maiden burning*] Hyphened by $Q_{16}$, Lint., Ew., Ktly.
51. *heares*] $Q_2Q_4-Q_{13}$. *hears* Ktly. **hairs* The rest.

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37. **ragged**] SCHMIDT (1875): Rugged, uneven.

39. **stalled**] SCHMIDT (1875): Placed as in a stall; fixed or fastened so as to prevent escape; secured.—See the *P. P.*, XVIII (2) n.

40. **proue**] SCHMIDT (1875): Try, bring to the test.—Cf. l. 608 n.

47.] ROOT (*Classical Mythology in Sh.*, 1903, p. 31) compares Ovid's *Metamorphoses*, X, 559, "sic ait ac mediis interserit oscula verbis," and ll. 54 and 59.

47, 48. **broken . . . open**] On this assonance see ELLIS, *On Early English Pronunciation*, 1871, pt. III, p. 955. Other examples are in ll. 137 f., 451, 453, 565, 567, 677 f., and *Lucrece*, ll. 1357 f.

49–52.] BELL (ed. 1855) compares Marlowe's *Edward II*, *ca.* 1591, V.i.118 (ed. Charlton and Waller, 1933, p. 181), "Wet with my tears, and dried again with sighs."—Cf. l. 966.

49, 51. **teares . . . heares**] MALONE (ed. 1821): Shakspeare, throughout this poem, takes the same liberty as Spenser has done in his Faery Queen; and, for the sake of rhyme, departs from the usual orthography of his time. . . . [The spelling here and at l. 191] shews that there is no ground for supposing, as some have done, that the words *hairs* and *tears* were formerly pronounced alike. [Cf. l. 74 n. and the rime *appeares:teares* in ll. 1175 f.]

He ſaith, ſhe is immodeſt, blames her miſſe, 53
VVhat followes more, ſhe murthers with a kiſſe.

10 Euen as an emptie Eagle ſharpe by faſt, 55
Tires with her beake on feathers, fleſh, and bone,
Shaking her wings, deuouring all in haſt,
Till either gorge be ſtuft, or pray be gone:
Euen ſo ſhe kiſt his brow, his cheeke, his chin,
And where ſhe ends, ſhe doth anew begin. 60

11 Forſt to content, but neuer to obey,
Panting he lies, and breatheth in her face.
She feedeth on the ſteame, as on a pray,
And calls it heauenly moiſture, aire of grace, 64

53. *saith*] **sayes* $Q_{13}$–$Q_{16}$, State–Mal.[1]
*blames*] *and blames* Coll.[2]
*misse*] *'miss* Mal., Var., Ald., Knt., Coll., Bell, Huds., Sta., Glo., Ktly., Wh.[1], Oxf., Dow.
54. *murthers*] $Q_2Q_4Q_5Q_6$, Wh., Rol., Yale, Kit. *smothers* $Q_7$–$Q_{16}$, State–Mal.[1] *murders* The rest.
56. *feathers*] *feather* $Q_2Q_4Q_5$, Ew., Mal.[2]
57. *hast*] $Q_2Q_4$–$Q_9$, State, Ktly. *haste* The rest.
58. *Till*] **'Til* Ew., Capell MS.
59. *kist*] *kissed* Glo., Herf., Dow.
60. *where*] *when* Wh.[1]
61. *Forst*] *Forced* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
*content*] *consent* Gild., Sew., Evans, Mal.[1] conj., Coll.[3] conj.
62. *breatheth*] *breathing* $Q_5$–$Q_{16}$, State–Mal.
64. *heauenly*] *heav'nly* Sew.[1]

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53. **her misse**] FARMER (in Malone, ed. 1780): That is, her *misbehaviour*.—MALONE (the same): The same substantive is used in the 35th *Sonnet* [l. 7]: "Myself corrupting, salving thy amiss."—OULTON (Sh.'s *Poems*, 1804, I, 126): This is certainly meant as a contraction of *amiss*, put substantively, and should be thus marked, *'miss*.—PHILIP PERRING (*N. & Q.*, Dec. 28, 1907, p. 505) explains as "the first syllable of some such word as 'misconduct,' 'misbehaviour.' . . . I should print 'miss' thus: 'mis—,' and leave the next line to explain the interruption."—SKEAT (*N. & Q.*, April 4, 1908, p. 264): The phrase . . . simply means "blames her fault." The sb. *miss*, a fault, occurs in Robert of Brunne, Hampole, . . . and many others.

55. **sharpe by fast**] Eager for prey as a result of fasting.

55, 56.] VERITY (ed. 1890) compares *2 Henry VI*, III.i.248 f., "an empty eagle were set To guard the chicken," and *3 Henry VI*, I.i.268 f., "like an empty eagle Tire on the flesh of me and of my son!"

56. **Tires**] NARES (*Glossary*, 1822): A term in falconry; from *tirer*, French. . . . The hawk was said to *tire* on her prey, when it was thrown to her, and she began to pull at it, and tear it.

61. **Forst to content**] MALONE (ed. 1780): That is, to content or satisfy

VViſhing her cheeks were gardens ful of flowers,
So they were dew'd with ſuch diſtilling ſhowers.

Looke how a bird lyes tangled in a net,
So faſtned in her armes Adonis lyes,
Pure ſhame and aw'd reſiſtance made him fret,
VVhich bred more beautie in his angrie eyes:
Raine added to a riuer that is ranke,
Perforce will force it ouerflow the banke.

Still ſhe intreats, and prettily intreats,

66. *such distilling*] Hyphened by Walker conj. (*Critical Examination*, 1860, III, 347), Sta., Dyce[2], Dyce[3], Huds.[2]

68. *fastned*] Qq., State, Lint., Ew. *fastened* Knt.[2] *fast'ned* Wynd., Neils., Kit. *fasten'd* The rest.

69. *aw'd*] *awed* Glo., Cam., Huds.[2], Rol., Herf., Dow., Bull.

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*Venus;* to endure her kisses. . . . Perhaps, however, the author wrote: Forc'd to *consent*.—STEEVENS (the same): It is plain that Venus was not *so* easily *contented*. *Forc'd to content*, I believe, means that Adonis was *forced* to *content himself* in a situation from which he had no means of escaping. Thus Cassio in *Othello* [III.iv.120]: "So shall I clothe me in a forc'd content."—MALONE (ed. 1790): I now believe that the interpretation given by Mr. Steevens [see above] is the true one. *Content* is a substantive, and means *acquiescence*. [So COLLIER (ed. 1843), HUDSON (ed. 1856), and others.]—CASE (in Pooler, ed. 1911): It does not . . . appear why 'content' cannot be used actively. If he *acquiesced* he would *obey*, but Shakespeare says he does not obey.—PORTER (ed. 1912): Forced to content her, although himself taking no active part, the pronoun 'her' being understood.—FEUILLERAT (ed. 1927): Adonis is obliged to bear contentedly what he cannot avoid.

66. **So**] For *so* used with the subjunctive to denote "provided that" see ABBOTT, 1870, p. 91.

**dew'd**] STEEVENS (ed. 1780) compares *Macbeth*, V.ii.30, "To dew the sovereign flower."

**distilling**] SCHMIDT (1874): Distilled, exquisite, delicate.—KITTREDGE: Falling gently like dew.

67. **Looke**] A favorite interjection, used also in ll. 79, 289, 299, 529, 815, 925. See also *lo*, l. 194 n., and *Lucrece*, l. 372 n.

69. **aw'd resistance**] DELIUS (ed. 1872): Resistance which arises from modest timidity.—POOLER (ed. 1911): The fact that he feared to resist.

70.] MALONE (ed. 1790) compares *Twelfth Night*, III.i.157 f., "O, what a deal of scorn looks beautiful In the contempt and anger of his lip!"

71. **ranke**] GILDON (ed. 1710, p. lxxi): Full. [So MALONE (ed. 1780) and ONIONS (*Sh. Glossary*, 1911).]

73. **Still**] SCHMIDT (1875): Always, ever, constantly. [So in ll. 75, 358, 480, 507, 512, 593, 617, etc.]

For to a prettie eare ſhe tunes her tale.
Still is he ſullein, ſtill he lowres and frets,
Twixt crimſon ſhame, and anger aſhie pale,
Being red ſhe loues him beſt, and being white,
Her beſt is betterd with a more delight.

Looke how he can, ſhe cannot chuſe but loue,
And by her faire immortall hand ſhe ſweares,
From his ſoft boſome neuer to remoue,
Till he take truce with her contending teares,
VVhich lōg haue raind, making her cheeks al wet,
And one ſweet kiſſe ſhal pay this comptleſſe debt.

74. *For*] *And* Dyce², Dyce³, Huds.², Bull.
*eare*] *care* $Q_{15}$. *air* Mal. conj., Coll.¹,² conj., Wh.¹
75. *is he*] *he is* $Q_{11}Q_{13}$–$Q_{16}$, State–Evans.
*still he*] *still she* $Q_4Q_5Q_6$.
*lowres*] Qq., State, Lint. *lowers* Gild., Sew., Ew., Evans, Ald., Coll., Bell, Huds.¹, Dyce¹, Wh.¹, Hal., Ktly., Rol., Oxf., Yale. *low'rs* Mal., Var., Knt., Sta., Kit. *lours* Capell MS. and the rest.
76. *shame, and anger*] *shame and anger*, Mal.
*ashie pale*] Hyphened by Mal.+ (except Knt.).
78. *best*] **brest* $Q_{13}$–$Q_{16}$, State–Evans.
*betterd*] *bettred* $Q_6$. *bettered* $Q_7$–$Q_{16}$, Lint., Ew. *fettered* Theobald conj. (R. F. Jones, *Lewis Theobald*, 1919, p. 331).
*a more delight*] *an o'er-delight* Warburton conj. (John Nichols, *Illustrations*, 1817, II, 649 f.).
82. *Till*] *'Till* Ew., Capell MS.
*take*] *takes* $Q_5Q_6$.
84. *this*] *his* Rid.
*comptlesse*] $Q_2Q_4Q_5Q_6$, Wynd., Bull., Kit. **countless* The rest.

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74. eare] MALONE (ed. 1780): I think the poet wrote *air*. The two words were, I believe, in the time of our author, pronounced alike. . . . [He compares *eare:heare*, ll. 145, 147, to which might be added *eare:there*, ll. 779 f. See also the note to ll. 49, 51.] *Tuning a tale to a pretty* air, is reciting a story with harmonious cadence—as the words of a song are recited with the accompaniment of musick. [See Textual Notes.]—STEEVENS (the same): The poet very plainly tells us that she entreats and laments *prettily*, because she is conscious that her entreaties and lamentations are addressed to a *pretty ear*. . . . Is it usual to talk of *tuning* any thing to an *air?*

76.] MALONE (ed. 1821): The meaning is, that Adonis lowers and frets, actuated by the different passions of crimson shame and ashy-pale anger.

77, 78.] HAZLITT (ed. 1852): The red which before was *best* is bettered by the *white;* the *white* by the *red*, as he alternately blushes and turns pale.

78. betterd] In regard to THEOBALD'S conjecture *fettered* (see Textual Notes) it should be remembered that he was using an edition based on Sh.'s 1640 *Poems*, which had *breast* instead of *best*.

more] On this use of *more* as the comparative of *great*, see ABBOTT, 1870, p. 27.

Vpon this promiſe did he raiſe his chin,
Like a diuedapper peering through a waue,
VVho being lookt on, ducks as quickly in:
So offers he to giue what ſhe did craue,
But when her lips were readie for his pay,
He winks, and turnes his lips another way.

Neuer did paſſenger in ſommers heat,
More thirſt for drinke, then ſhe for this good turne,
Her helpe ſhe ſees, but helpe ſhe cannot get,
She bathes in water, yet her fire muſt burne:
Oh pitie gan ſhe crie, flint-hearted boy,

86. *diuedapper*] *die-dapper* $Q_8Q_{12}$. *di-dapper* Mal., Knt.[1]
89. *her*] *his* $Q_{11}Q_{13}$–$Q_{16}$, State–Evans.
90. *winks, and turnes*] *winkt, and turnde* $Q_{12}$. **winkes and turnes* $Q_{13}$–$Q_{16}$, State, Lint., Gild.[1], Sew.[1], Ew., Kit.
*way*] *away* $Q_{14}$.
93. *cannot*] *could not* $Q_{12}$.
94. *bathes*] *baths* Gild.[1], Sew.[1]
*her*] *in* $Q_7$–$Q_{16}$, State–Mal.
95. *gan*] *'gan* Sew.[2]+ (except Dyce, Hal., Rol., Neils., Bull., Kit.).
*flint-hearted*] Two words in $Q_2Q_7Q_8Q_9$.

82. **take truce**] SCHMIDT (1875): Make peace. [He cites also *King John*, III.i.17, and *Romeo and Juliet*, III.i.162.]

84.] STEEVENS (ed. 1780) compares *Titus Andronicus*, V.iii.156–159, "loving kiss for kiss, . . . O, were the sum of these that I should pay Countless and infinite, yet would I pay them!"

86. **diuedapper**] KNIGHT (ed. 1841): One of the familiar names of the dabchick is di-dapper. [See Textual Notes.]—HALLIWELL-PHILLIPPS (ed. 1865): The charming little water-bird, the dabchick or didapper, whose habits are here so accurately alluded to, is still a common bird in England.—HARTING (*Ornithology of Sh.*, 1871, p. 258) calls it a "species of grebe," or "dabchick (*Podiceps minor*)."—CRAIG (ed. 1905) cites SWAINSON (*Provincial Names and Folk Lore of British Birds*, 1885, p. 216), who shows that *divedapper* is still used in Lincolnshire, *diedapper* in Dorset, Hampshire, and Norfolk.

87. **VVho**] On this neuter use of *who* (which) see ABBOTT, 1870, pp. 179–181. Other examples are in ll. 306, 630, 857, 891, 956, 968, 984, 1041, 1043, 1092, 1113. See also *Lucrece*, l. 296 n.; the *L. C.*, l. 286; the *P. P.*, III (2).

90. **winks**] SCHMIDT (1875): To shut the eyes or to have them shut so as not to see.—WYNDHAM (ed. 1898): Here akin to *wince*, formerly also *winch* . . . to start aside. [So CRAIG (ed. 1905) and LEE (ed. 1907).]—POOLER (ed. 1911) compares l. 121, and gives the meaning: Close the eyes or keep them shut.—See *Lucrece*, l. 375 n.

91. **passenger**] SCHMIDT (1875): A traveller on foot, a wayfarer.

91, 93. **heat . . . get**] For similar rimes see ll. 73, 75, 277, 279, and *Lucrece*, ll. 1178, 1180 f.

94. **water**] MALONE (ed. 1821): I.e. tears.

Tis but a kiſſe I begge, why art thou coy? 96

17 I haue bene wooed as I intreat thee now,
Euen by the ſterne, and direfull god of warre,
VVhoſe ſinowie necke in battell nere did bow,
VVho conquers where he comes in euerie iarre, 100
Yet hath he bene my captiue, and my ſlaue,
And begd for that which thou vnaskt ſhalt haue.

18 Ouer my Altars hath he hong his launce,
His battred ſhield, his vncontrolled creſt,
And for my ſake hath learnd to ſport, and daunce, 105
To toy, to wanton, dallie, ſmile, and ieſt,
Scorning his churliſh drumme, and enſigne red,
Making my armes his field, his tent my bed.

19 Thus he that ouer-ruld, I ouer-ſwayed,
Leading him priſoner in a red role chaine, 110

97. *wooed*] *woo'd* $Q_4$+ (except $Q_{12}$, Neils., Kit.).
98. *Euen*] *Ev'n* Sew.[1]
99. *sinowie*] **sinewie* $Q_{12}$, State, Gild.[2]+.
102. *shalt*] *shall* $Q_{12}$, State.
104. *battred*] $Q_2Q_5-Q_{11}Q_{13}-Q_{16}$, Lint. *battered* $Q_{12}$. *batt'red* Neils., Kit. **batter'd* The rest.
105. *learnd*] *learned* Ew., Rol.
106. *toy*] *coy* $Q_4-Q_{16}$, State—Mal.
109. *he*] *him* Mal.[1]
*ouer-ruld*] **over-ruled* Ew., Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
*ouer-swayed*] **ouer-sway'd* $Q_{15}$+ (except Cam., Wynd., Neils., Bull., Pool., Kit.).
110. *red rose*] Hyphened by $Q_{12}$, Sew.[1], Ew., Capell MS., Mal.+ (except Coll., Wh.[1], Hal., Pool., Rid.).

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100. **iarre**] SCHMIDT (1874): Contention, combat.

104. **vncontrolled crest**] FEUILLERAT (ed. 1927): The crest was properly the feathers on the top of a helmet, here used for the helmet itself. Shakespeare means that Mars had never bowed his head before a victorious enemy.

107. **his churlish drumme**] WALKER (*Critical Examination*, 1860, III, 347) points out that Mars also is given "a drum instead of the classical trumpet" in *The Two Noble Kinsmen*, I.i.182, and *All's Well*, III.iii.11.

109. **he**] On this use of *he* for *him* see ABBOTT, 1870, p. 140.

110.] W. (in Malone, ed. 1790) compares Ronsard (*Œuvres*, ed. Laumonier, 1914–1919, II, 360), "Les Muses lierent vn iour De chaisnes de roses, Amour." —MALONE (the same): Some of *Anacreon's* Odes, which Ronsard had imitated in French, were translated into English; and it is very probable that the ode above quoted was one of those which were translated; for it is an imitation of Anacreon's thirtieth ode . . . and stands in Ronsard's works in the opposite

Strong-temperd ſteele his ſtronger ſtrength obayed. 111
Yet was he ſeruile to my coy diſdaine,
Oh be not proud, nor brag not of thy might,
For maiſtring her that foyld the god of fight.

20 Touch but my lips with thoſe faire lips of thine, 115
Though mine be not ſo faire, yet are they red,
The kiſſe ſhalbe thine owne as well as mine,
VVhat ſeeſt thou in the ground? hold vp thy head,
Looke in mine ey-bals, there thy beautie lyes,
Then why not lips on lips, ſince eyes in eyes? 120

21 Art thou aſham'd to kiſſe? then winke againe,
And I will winke, ſo ſhall the day ſeeme night.
Loue keepes his reuels where there are but twaine: 123

111. *Strong-temperd*] Two words in $Q_2$ (Huntington, Yale, Bodley), $Q_4$, State, Gild., Sew., Ew., Evans. **Strong tempred* $Q_5Q_6Q_{10}Q_{11}Q_{13}$—$Q_{16}$, Lint. *Strōg tempered* $Q_7Q_8$. *Srrōg tempred* $Q_9$. *Strong temp'red* $Q_{12}$. *Strong-tempered* Glo., Herf., Dow.
*obayed*] *obey'd* $Q_{11}$+ (except Cam., Wynd., Neils., Bull., Pool., Rid., Kit.).
114. *maistring*] $Q_2Q_4Q_5Q_6$. *mastring* $Q_7$—$Q_{16}$, State, Lint., Gild., Sew., Evans. *mast'ring* Ew., Mal., Wynd., Neils., Bull., Kit. *mastering* The rest.
*that*] *who* $Q_{12}$.
116. *are they*] *they are* Gild., Sew., Evans.
118. *in*] *on* Sew., Evans.
*thy*] *thine* $Q_{12}$.
119. *mine*] *my* State.
*there*] *where* $Q_5$—$Q_{16}$, State—Mal.[1]
120. *in*] *on* $Q_7$—$Q_{16}$, State—Mal.
121. *asham'd*] *ashamed* Glo., Cam., Huds.,[2] Wynd., Herf., Dow., Bull.
123. *reuels*] *rivals* $Q_{12}$.
*there*] *they* $Q_{12}$.
*are*] **be* $Q_2Q_4$—$Q_{16}$, State—Mal.

page to the Bacchanalian ode which Shakspeare seems to have had in his thoughts in *Timon of Athens*.—LEE (*French Renaissance in England*, 1910, p. 221): Shakespeare's descriptive imagery is often of Ronsardian temper. When Shakespeare's goddess tells how she conquered the god of war . . . the English poet echoes a familiar line in one of Ronsard's Anacreontics. In the pathetic appeal to Adonis's hounds and to Echo, which Shakespeare sets on Venus's lips, he seems to follow Ronsard's guidance. . . . [All of this] suggests an imaginative bond which might well develop closer relationship later.—BUSH (*P. Q.*, 1927, VI, 300) gives various other passages in Ronsard that "seem to be some unnoted coincidences of fancy, if they are nothing more." E.g., see the notes on ll. 127 f., 1019.

112.] STEEVENS (ed. 1780) compares *Measure for Measure*, III.i.9, "Servile to all the skyey influences."

118. **in**] SCHMIDT (1874): On. [He gives many examples of *in*=*on*.]—KITTREDGE: *In* doesn't mean *on* here. The sentence means, "What is there in what you are looking at (the ground) that is worth your attention?"

Be bold to play, our ſport is not in ſight,
Theſe blew-veind violets whereon we leane,
Neuer can blab, nor know not what we meane.

22 The tender ſpring vpon thy tempting lip,
Shewes thee vnripe; yet maiſt thou well be taſted,
Make vſe of time, let not aduantage ſlip,
Beautie within it ſelfe ſhould not be waſted,
Faire flowers that are not gathred in their prime,
Rot, and conſume them ſelues in litle time.

125. *blew-veind violets*] Three words in $Q_7$–$Q_{10}$. *blew vein'd-violets* $Q_{12}$.
126. *not*] *they* $Q_7$–$Q_{16}$, State–Mal.[1] *what*] Om. Var.
127. *thy*] *the* Pool.
130. *should*] *would* $Q_{16}$, State–Evans.
131. *gathred*] $Q_2Q_4$–$Q_9$. *gathered* $Q_{10}Q_{11}Q_{13}$–$Q_{16}$, Lint., Ew. *gath'red* $Q_{12}$, Neils., Kit. *gather'd* The rest.

125. **blew-veind violets**] VERITY (ed. 1890): The same graceful epithet [is] applied to the violet by Day in The Parliament of Bees [1641], Character i. line 7 [sig. B4]: "The blew-veind Violets, and the Damask rose." So in a charming lyric in England's Helicon [1600, ed. Rollins, I, 67] . . . : "or tender ſtalke Of blew-veind Violets."—CRAIG (ed. 1905) compares Barnfield's *Affectionate Shepheard*, 1594, stanza 30 (Grosart's Barnfield, p. 14), "the blew-veynd-Violet."

126. **blab**] POOLER (ed. 1911): Perhaps as the reeds repeated the story of Midas's asses' ears when his barber "did hyde His blabbed woordes within the ground" (Golding's *Metamorphoses* [1567], xi.209 f. [sig. T2]).

127.] Cf. *hairelesse face*, l. 487.

127, 128.] BUSH (*P. Q.*, 1927, VI, 300) compares Ronsard (*Œuvres*, ed. Laumonier, 1914–1919, IV, 27): "Vn petit poil follet luy couuroit le menton, Gresle, prime, friſé, plus blond que le cotton."

127–132.] MORE (*Shelburne Essays*, 2d series, 1905, pp. 29 f.): The real charm of this first heir of Shakespeare's invention resides in a young poet's pity for what Freneau long afterwards was to call "the frail duration of a flower." . . . We are carried by this theme immediately to the earlier sonnets of the collection in which Shakespeare scolds his boy friend for cherishing an "unthrifty loveliness." [He comments on the resemblance of the first seventeen of Sh.'s sonnets to this part of *Venus*. LEE (ed. 1907) compares specifically l. 130 with Sonnet 9 (11); POOLER (ed. 1911), with "*Sonnets*, i.–vi., a common-place in Elizabethan literature." See ll. 163–174 n., 757–762 n.]

128. **Shewes thee vnripe**] See ll. 524, 806.

129–132.] FEUILLERAT (ed. 1927): Cf. Ovid, *Ars Am.*, III, 59–80. [Ll. 59–62 run: "Venturae memores iam nunc estote senectae: Sic nullum vobis tempus abibit iners. Dum licet, et vernos etiamnum educitis annos, Ludite: eunt anni more fluentis aquae."]

131, 132.] These two lines are written in British Museum Royal MS. A. XXI, fol. 153$^v$ (MUNRO, *Sh. Allusion-Book*, 1909, I, 216).—WYNDHAM (ed.

23 VVere I hard-fauourd, foule, or wrinckled old, 133
Il-nurtur'd, crooked, churliſh, harſh in voice,
Ore-worne, deſpiſed, reumatique, and cold, 135
Thick-ſighted, barren, leane, and lacking iuyce;
Thẽ mightſt thou pauſe, for thẽ I were not for thee,
But hauing no defects, why doeſt abhor me?

24 Thou canſt not ſee one wrinckle in my brow,
Mine eyes are grey, and bright, & quicke in turning: 140

133. *hard-fauourd*] *hard fauoured* $Q_5$–$Q_8$. Two words in $Q_9Q_{12}$, Gild.[1], Evans. **hard-fauoured* $Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State.

*wrinckled old*] Hyphened by Mal.+ (except Coll., Hal., Kit.).

134. *Il-nurtur'd*] Two words in $Q_5$–$Q_8$. *Ill natur'd* $Q_9Q_{10}$. *Ill-natur'd* $Q_{11}Q_{13}$–$Q_{16}$, State–Mal.[1], *Bell, Sta. *Ill-nurtured* $Q_{12}$, Glo., Cam., Wh.[2], Wynd., Herf., Dow., Bull. *I'll nurtur'd* Coll.[2] *I'll-nurtured* Huds.[2]

136. *Thick-sighted*] Two words in $Q_5$–$Q_8Q_{10}$.

*iuyce*] *ioyce* $Q_7$–$Q_{15}$.

138. *doest*] *dost* $Q_6$–$Q_{11}Q_{13}$+.

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1898) compares Ovid, *Ars Amatoria*, II, 115 f., "Nec violae semper nec hiantia lilia florent, Et riget amissa spina relicta rosa."—LEE (ed. 1907) says the Elizabethans employed this conceit "to satiety."

133. **hard-fauourd**] Cf. l. 931 and *Lucrece*, l. 1632.

133–136.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 114) compares *The Comedy of Errors*, IV.ii.19–21, "He is deformed, crooked, old, and sere, Ill-fac'd, worse bodied, shapeless everywhere; Vicious, ungentle, foolish, blunt, unkind."

134. **harsh in voice**] MALONE (ed. 1821): Our poet on all occasions expresses his admiration of the fascinating powers of a sweet female voice, and his dislike of the opposite defect. [He cites *Lear*, V.iii.272 f., "Her voice was ever soft, Gentle, and low—an excellent thing in woman." See also *Lucrece*, l. 1220.]

135. **Ore-worne**] SCHMIDT (1875): Worn and spoiled by time.—Cf. l. 866 n.

**reumatique**] WHITE (ed. 1865): In Shakespeare's time 'rheumatic' was accented upon the first syllable. [He compares *A Midsummer Night's Dream*, II.i.105. So POOLER (ed. 1911).]

136. **Thick-sighted**] SCHMIDT (1875): Short-sighted, purblind.—POOLER (ed. 1911): Dim-eyed. . . . For "sight" meaning "eyes" see l. 183.—*N. E. D.* (1919), citing this as its first example: ? *Obs.* Not seeing clearly; having obscure or dim vision.—JULIUS HIRSCHBERG (*Jahrbuch*, 1920, LVI, 102) says Schmidt's definition, "short-sighted," is not admissible. Old age doesn't bring short, but far and weak-sightedness. So in *Julius Caesar*, V.iii.21, "My sight was ever thick" follows North's Plutarch, 1579 (life of Brutus, ch. 43), "his sight was very bad."

**iuyce**] MALONE (ed. 1780): The word *juice*, as Dr. Farmer informs me, is so pronounced [joice] in the midland counties.

137, 138. **for thee . . . abhor me**] See the notes to ll. 47 f.

140. **Mine eyes are grey**] MALONE (ed. 1790): What we now call *blue* eyes, were in Shakspeare's time called *grey* eyes, and were considered as eminently

My beautie as the ſpring doth yearelie grow,
My fleſh is ſoft, and plumpe, my marrow burning,
My ſmooth moiſt hand, were it with thy hand felt,
VVould in thy palme diſſolue, or ſeeme to melt.

Bid me diſcourſe, I will inchaunt thine eare,
Or like a Fairie, trip vpon the greene,
Or like a Nimph, with long diſheueled heare,
Daunce on the ſands, and yet no footing ſeene.
Loue is a ſpirit all compact of fire,
Not groſſe to ſinke, but light, and will aſpire.

142. *is*] *as* $Q_{16}$, State—Evans.
*plumpe*] *plumbe* $Q_5Q_6$. *plum* $Q_7$—$Q_{10}Q_{12}$.
143. *smooth moist hand*] Hyphened by $Q_{12}$.
147. *disheueled*] *dissheueld* $Q_{10}Q_{11}$-$Q_{13}Q_{14}Q_{15}$. **dishevel'd* $Q_{12}Q_{16}$+ (except Coll.[1], Coll.[2], Bell, Wh.[1], Hal., Neils., Kit.).
*heare*] $Q_2Q_4$—$Q_{12}$. *hear* Ktly. **hair* The rest.

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beautiful. [So DYCE (ed. 1832) and HUDSON (ed. 1856).]—KNIGHT (ed. 1841) objects to *blue*. In l. 482 *blue*, he says, refers to the eyelids.—BELL (ed. 1855) refers to "a blue eye" in *As You Like It*, III.ii.392 f.—SCHMIDT (1874) says in all Sh.'s uses *grey* "may well have the modern signification."—*N. E. D.* (1901) defines as "having a grey iris," but quotes Malone.—CRAIG (ed. 1905): Bluish. [He compares Cotgrave's *Dictionarie*, 1611, sig. K6[v], "*Bluard:* . . . Gray, skie coloured, blewish."]—LEE (ed. 1907): Greyish-blue.—PORTER (ed. 1912): Eyes grey or blue are frequently either one or the other according to the light or the intensity of feeling expressed in the glance.

143.] See the notes to ll. 25 f.

143, 144.] SPURGEON (*Keats's Sh.*, 1928, p. 41): [In Keats's copy of Sh.'s *Poems*, 1806, now in the Hampstead Public Library,] *Lucrece* is not much marked; *Venus and Adonis* has a few marks [as in ll. 85 ff., 139 ff., 143 f., 151 ff., 187 ff., 295 ff., 349 ff., 352, 361 ff., 451 ff., 481 ff., 523 ff.]. . . . Some of these lines made a very deep impression, and we catch a definite echo of at least three of them [ll. 143 f., 352] . . . in the query of Lycius to Lamia "Why do you shudder, love, so ruefully? Why does your tender palm dissolve in dew?"

145. eare] MALONE (ed. 1780): [The rime shows that *eare*] was formerly pronounced . . . *air*. [See his note on l. 74.]

147, 148.] MALONE (ed. 1780) compares *The Tempest*, V.i.34 f., "ye that on the sands with printless foot Do chase the ebbing Neptune."—SCHMIDT (1874) defines *footing:* Footprint. [So ONIONS (*Sh. Glossary*, 1911). See l. 722 n.]

149, 150.] These two lines with *grosse* changed to *dull* are copied in Bodley MS. Rawlinson Poet. 117, fol. 276[v].

149. compact] MALONE (ed. 1790): Made up, composed.—See *Lucrece*, l. 530 n.

150. grosse] BROWN (ed. 1913): The adjective was applied to liquids and to air in the sense of "dense," "thick."

VVitneſſe this Primroſe banke whereon I lie,
Theſe forceleſſe flowers like ſturdy trees ſupport me:
Two ſtrēgthles doues will draw me through the skie,
From morne till night, euen where I liſt to ſport me.
Is loue ſo light ſweet boy, and may it be,
That thou ſhould thinke it heauie vnto thee?

Is thine owne heart to thine owne face affected?
Can thy right hand ceaze loue vpon thy left?
Then woo thy ſelfe, be of thy ſelfe reiected:
Steale thine own freedome, and complaine on theft.
Narciſſus ſo him ſelfe him ſelfe forſooke,
And died to kiſſe his ſhadow in the brooke.

151. *Primrose banke*] Hyphened by $Q_{12}$, Gild.², Sew.², Evans, Ktly.
152. *These*] *The* $Q_9Q_{10}Q_{11}Q_{13}$—$Q_{16}$, State—Evans.
153. *through*] *th'row* $Q_{11}Q_{13}Q_{14}Q_{15}$.
154. *till*] *'til* Ew., Capell MS. *to* Var., Ald., Knt., Bell, Ktly.
*euen*] *e'en* Capell MS.
156. *should*] *shouldst* $Q_2Q_4$+ (except Neils., Bull., Rid., Kit.).
157. *owne face*] *owe face* $Q_{13}$.
160. *own*] *one* State.
*on*] *of* $Q_4$—$Q_{16}$, State—Mal.
*theft.*] *theft* $Q_2$ (Huntington).
162. *died*] *dy'd* Gild., Sew., Evans, Capell MS., Mal.

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152. **forcelesse**] SCHMIDT (1874): Strengthless.

156. **heauie**] SCHMIDT (1874): Annoying, wearisome.—HERFORD (ed. 1899): Tedious, used in antithesis to *light*.

157. **to . . . affected**] SCHMIDT (1874): In love with.—VERITY (ed. 1890): This curious idea of *self-love* meets us in Fletcher's Faithful Shepherdess, iv.1 [Glover and Waller's Beaumont and Fletcher, 1906, II, 423].

158.] POOLER (ed. 1911): This seems to mean, "seize on love in seizing on your left hand," *i.e.* clasp your left as a lover. [So RIDLEY (ed. 1935).]—FEUILLERAT (ed. 1927): A way of saying that Adonis is in love with himself.

160. **on**] For *on* = *of* see ABBOTT, 1870, pp. 119–121. Cf. ll. 405, 544.

161. **him selfe him selfe**] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 139) calls attention to similar repetitions of words in ll. 412, 464, 610, 763, 962, 995, 1129. He remarks: This stylistic mannerism is as yet undeveloped in the earliest plays; on the contrary, in *Richard III*, *Lucrece*, *Romeo*, *The Two Gentlemen*, as also in the youthful Sonnets, it is altogether familiar. [See *Lucrece*, l. 174 n.]

161, 162.] LEE (ed. 1907): [In Ovid] Narcissus did not drown himself, but was turned into a flower. Marlowe's account of Narcissus in *Hero and Leander* (Sestiad I, 74–76), doubtless suggests Shakespeare's allusion:—"⟨He⟩ leapt into the water for a kiss Of his own shadow, and despising many, Died ere he could enjoy the love of any."—POOLER (ed. 1911) notes that Golding, translating Ovid (*Metamorphoses*, 1567, III, 522–524, sig. F5), uses similar phraseology: "[Narcissus] thinkes the shadow that he sees, to be a liuely

28 Torches are made to light, iewels to weare,
Dainties to taſt, freſh beautie for the vſe,
Herbes for their ſmell, and ſappie plants to beare.
Things growing to them ſelues, are growths abuſe,
Seeds ſpring frō ſeeds, & beauty breedeth beauty,
Thou waſt begot, to get it is thy duty.

29 Vpon the earths increaſe why ſhouldſt thou feed,
Vnleſſe the earth with thy increaſe be fed?
By law of nature thou art bound to breed,
That thine may liue, when thou thy ſelfe art dead:
And ſo in ſpite of death thou doeſt ſuruiue,
In that thy likeneſſe ſtill is left aliue.

30 By this the loue-ſicke Queene began to ſweate,
For where they lay the ſhadow had forſooke them,

168. *wast*] *wert* $Q_5$–$Q_{16}$, State–Mal.

173. *doest*] *dost* $Q_5Q_6Q_{12}Q_{16}$, State–Evans, Mal.²+. *doost* $Q_9Q_{10}$. *do'st* Mal.¹

175. *this*] *this*, $Q_7$–$Q_{16}$, State, Lint., Gild.¹, Capell MS., Mal.+ (except Knt., Glo., Wh.², Rol., Oxf., Wynd., Herf., Dow., Neils., Yale).
*loue-sicke*] Two words in $Q_5$.

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boddie. Astraughted . . . he lyes, There gazing on his shadowe still with fixed staring eyes."—According to BUSH (*P. Q.*, 1927, VI, 297) the un-Ovidian drowning of Narcissus "had already appeared in English in Lydgate, *Reson and Sensuallyte* (*E. E. T. S.*, ll. 3847 ff., 4258 ff.), and in Warner, *Albion's England* (Bk. 9, c. 46)." Marlowe may have followed Warner; Sh., Marlowe. —See the notes to *Lucrece*, ll. 265 f.

163–174.] ISAAC (*Jahrbuch*, 1884, XIX, 184–186) compares Sonnet 1. He gives a considerable list of other parallels between *Venus* and the first 17 "procreation sonnets" of Sh.—LEE (ed. 1907): This theme of the duty of beauty to reproduce itself . . . [see ll. 130–132, 751–768] is the main topic of Shakespeare's *Sonnets* i–xvii, and is also noticed in *Rom. and Jul.*, I, i, 222–227. [See ll. 127–132 n., 757–762 n.]—KITTREDGE compares *Twelfth Night*, I.v.259–261.

166.] STEEVENS (ed. 1780): Alluding to twinn'd cherries, apples, peaches, &c. which accidentally grow into each other.—MALONE (the same): *Those things which grow only* to ⟨or *for*⟩ themselves, without producing any fruit, or benefiting mankind, do not answer the purpose for which they were intended. [He compares l. 1180.]

175–178. MALONE (ed. 1790) compares *Henry V*, IV.i.289 f., "like a lackey, from the rise to set, Sweats in the eye of Phoebus."

176. **had forsooke**] Cf. *had . . . gaue*, l. 571.

And Titan tired in the midday heate,
VVith burning eye did hotly ouer-looke them,
VViſhing Adonis had his teame to guide,
So he were like him, and by Venus ſide.

31 And now Adonis with a lazie ſprite,
And with a heauie, darke, diſliking eye,
His lowring browes ore-whelming his faire ſight,
Like miſtie vapors when they blot the skie,
Sowring his cheekes, cries, fie, no more of loue,
The ſunne doth burne my face I muſt remoue.

32 Ay, me, (quoth Venus) young, and ſo vnkinde,

177. *tired*] *tir'd* Gild.², Sew.², Evans. *'tired* Ald., Knt., Coll., Huds.¹, Sta., Ktly., Wh.¹

182. *a*] *an* $Q_{12}$.

183. *lowring*] Qq., State, Lint., Gild.¹, Ew. *low'ring* Gild.², Sew., Evans, Mal., Var., Kit. *louring* Capell MS., Glo., Cam., Dyce², Dyce³, Del.+ (except Rol., Kit.). *lowering* The rest.

185. *Sowring*] *So wring* (slightly misspaced) $Q_1$. *Sow'ring* Ew.

186. *face*] *face*, $Q_2Q_4$–$Q_{16}$, State–Evans, Rid. *face.* Kit. *face;* The rest.

187. *Ay,*] $Q_2$. *Ah* $Q_{16}$, State–Mal., Var., Ald., Knt., Coll., Bell, Huds., Sta., Ktly., Wh.¹, Hal., Del. *Ay* The rest.

*vnkinde,*] $Q_2Q_4Q_5Q_6$, Rid. **vnkinde!* $Q_7Q_9Q_{10}Q_{11}$, Gild., Sew., Mal.¹, Ald., Knt., Ktly., Cam., Pool. *unkind:* Evans. **unkind?* The rest.

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177. **tired**] BOSWELL (ed. 1821): "Titan *tired,*" is 'Titan attired.' [See Textual Notes.]—LEE (ed. 1907): Fatigued or weary. "Tired" is frequently found for "attired" (*i.e.*, clothed), but it is doubtful if the word be so employed here.—POOLER (ed. 1911) likewise objects to *attired:* For not even the colour of clothing is suggested. Shakespeare may have remembered the difficulties of the sun's course as enumerated in Ovid, *Metamorphoses*, bk. ii., but more probably he fancifully represented it as feeling what it inflicts.—PORTER (ed. 1912): 'Tirèd' . . . here means that the very sun-god was weary with the noon heat, impatient with his task, and ready to abandon it for Venus's sake.

178. **ouer-looke**] SCHMIDT (1875): View from a higher place.

179.] INGLEBY (*Sh. the Man*, 1877, p. 146): The use of the verb *have* in the sense of obligation is not uncommon with Shakespeare. . . . [L. 179 means,] wishing Adonis, instead of making love, had to look after his team.

183. **sight**] SCHMIDT (1875): Eyes. [He cites l. 822 and *Lucrece*, ll. 104, 1404. See also l. 136 n.]

185. **Sowring**] MALONE (ed. 1790) compares *Coriolanus*, IV.vi.58 f., "some news is come That turns their countenances," and *Timon of Athens*, III.i.57 f., "Has friendship such a . . . milky heart It turns in less than two nights?"—DELIUS (ed. 1872) compares *Richard II*, II.i.169, "made me sour my patient cheek."—See *Lucrece*, l. 699, and, on the misprint in $Q_1$, pp. 370 f., below.

187. **young, and so vnkinde**] STEEVENS (ed. 1780) compares *Lear*, I.i.108, "So young, and so untender?"

VVhat bare excuſes mak'ſt thou to be gon? 188
Ile ſigh celeſtiall breath, whoſe gentle winde,
Shall coole the heate of this deſcending ſun: 190
Ile make a ſhadow for thee of my heares,
If they burn too, Ile quench them with my teares.

33 The ſun that ſhines from heauen, ſhines but warme,
And lo I lye betweene that ſunne, and thee:
The heate I haue from thence doth litle harme, 195
Thine eye darts forth the fire that burneth me,
And were I not immortall, life were done,
Betweene this heauenly, and earthly ſunne.

34 Art thou obdurate, flintie, hard as ſteele?
Nay more then flint, for ſtone at raine relenteth: 200
Art thou a womans ſonne and canſt not feele

188. *mak'st*] *makest* Glo., Cam., Huds.², Herf., Dow., Bull.
*be gon*] *he gone* Ew. *begone* Ald., Knt.
190. *heate*] *heart* $Q_5$.
191. *heares*] $Q_2Q_4$–$Q_{13}$. *hears* Ktly. **hairs* The rest.
194. *that*] *the* $Q_{14}Q_{15}Q_{16}$, State–Evans.
198. *heauenly*] *heav'nly* Sew., Evans.
*and*] *and this* $Q_8Q_{12}$, Sew., Evans.
199, 200. *steele?...relenteth:*] *steele? ...relenteth?* $Q_4$. *steele,...relenteth:* $Q_{13}$. **steele?...relenteth*, $Q_{13}$–$Q_{16}$, Lint., Gild.¹, Ew. *steel?...relenteth.* State, Ktly., Del., Oxf., Yale, Kit. *steel,... relenteth?* Mal., Var., Ald., Knt., Dyce, Sta., Glo., Huds.², Wh.², Rol., Dow., Neils., Bull.

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188. **bare**] POOLER (ed. 1911): Shamelessly inadequate.

189. **sigh . . . breath**] MALONE (ed. 1780): The same expression is found in *Coriolanus* [IV.v.119 f.]: "Never man Sigh'd truer breath."

193.] MALONE (ed. 1780): The sun affords only a natural and genial heat: it warms, but it does not burn.

194. **lo**] A favorite word, used also in ll. 259, 280, 320, 853, 1128, 1135, 1185. See *Lucrece*, l. 653 n., and the *L. C.*, l. 204 n. See also *Looke*, l. 67 n.

197. **done**] MALONE (ed. 1821): Expended, consumed.—SCHMIDT (1874): Ruined, lost. [He cites other examples in ll. 749, *Lucrece*, l. 23, the *L. C.*, l. 11.]

199. **obdurate**] ROLFE (ed. 1883): Accented on the second syllable, as elsewhere in S. [See *Lucrece*, l. 429.]—With the line SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 135) compares *3 Henry VI*, I.iv.142, "Thou stern, obdurate, flinty, rough, remorseless."

200.] See *Lucrece*, l. 959 n., *3 Henry VI*, III.ii.50, and JENTE, *Proverbs of Sh.*, 1926, p. 431.

**relenteth**] SCHMIDT (1875): Softens.

VVhat tis to loue, how want of loue tormenteth? 202
O had thy mother borne ſo hard a minde,
She had not brought forth thee, but died vnkind.

VVhat am I that thou ſhouldſt contemne me this? 205
Or what great danger, dwels vpon my ſute?
VVhat were thy lips the worſe for one poore kis?
Speake faire, but ſpeake faire words, or elſe be mute:
Giue me one kiſſe, Ile giue it thee againe,
And one for intreſt, if thou wilt haue twaine. 210

203. *borne*] *born* $Q_9Q_{16}$, State—Evans.
*hard*] *bad* $Q_2Q_4$—$Q_{16}$, State—Mal.
204. *vnkind*] *unkinn'd* Wynd.
205. *shouldst*] *should* $Q_{12}$.
*this*] *thus* $Q_{12}$, Capell MS., Steevens conj. (Mal.).
208. *Speake faire*] $Q_2Q_4Q_5Q_6$, State, Gild., Sew., Evans, Coll.[1], Coll.[2], Wh.[1] **Speak, Faire* $Q_7$—$Q_{11}Q_{13}$. **Speake Faire* $Q_{12}Q_{14}Q_{15}Q_{16}$, Lint., Ew. *Speak, fair* Capell MS. and the rest.
210. *intrest*] $Q_2Q_4Q_5$. *int'rest* $Q_6$—$Q_{11}Q_{13}$—$Q_{16}$, State—Evans, Kit. *interest* The rest.

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203, 204.] MALONE (ed. 1790) compares *All's Well*, IV.ii.9 f., "now you should be as your mother was When your sweet self was got."

204. **vnkind**] MALONE (ed. 1780): Unnatural.—KNIGHT (ed. 1841): Milton applies the same epithet, in the same way, in his 'Doctrine of Divorce' [1643, *Works*, Columbia ed., 1931, vol. III, pt. 2, p. 396]:—"The desire and longing to put off an unkindly solitarines by uniting another body, but not without a fit soule to his in the cheerfull society of wedlock."—BELL (ed. 1855): Childless. [So HUDSON (ed. 1856), STAUNTON (ed. 1860), SCHMIDT (1875), ROLFE (ed. 1883), CRAIG (ed. 1905), LEE (ed. 1907).]—WHITE (ed. 1883): Not only unkind to his father, but not like her kind; unwomanly.—WYNDHAM (ed. 1898): I am persuaded by the sense of the couplet, and specially by the *but* . . . that the word is not the adjective but a past participle, which would now be spelt *unkinned*, without offspring. [He compares *unfathered* in *2 Henry IV*, IV.iv.122, and Sonnet 97 (10).]—CASE (in Pooler, ed. 1911): *Unkind* is to me the natural sequel to "hard" in . . . [l. 203], and the sense of the whole this: Had your mother been as hard-hearted as you, she would not have relented, and you would not have been born.—BROWN (ed. 1913): Countless instances occur of "unkinde" applied to an unrelenting maid. One will be found in Daniel's *Complaint of Rosamond* (v. 105). [This line first appeared in the version in the 1601 edition of Daniel's *Works*.]—The explanations of Case and Brown are strengthened by the meaning of *vnkinde* in l. 310.

205. **this**] STEEVENS (ed. 1780): I suppose, without regard to the exactness of the rhime, we should read—*thus*.—MALONE (the same): That thou should'st contemptuously refuse this favour that I ask.—SCHMIDT (1875): Thus or so. [So LEE (ed. 1907), POOLER (ed. 1911), and others. *N. E. D.* (1919) cites this passage as its last example of the meaning "like this, thus."]

36 Fie, liueleſſe picture, cold, and fenceleſſe ſtone,
VVell painted idoll, image dull, and dead,
Statüe contenting but the eye alone,
Thing like a man, but of no woman bred:
Thou art no man, though of a mans complexion,
For men will kiſſe euen by their owne direction.

37 This ſaid, impatience chokes her pleading tongue,
And ſwelling paſſion doth prouoke a pauſe,
Red cheeks, and fierie eyes blaze forth her wrong:
Being Iudge in loue, ſhe cannot right her cauſe.

211. *liuelesse*] *lifeless* State, Gild.²+ (except Kit.).
212. *VVell painted*] Hyphened by Gild.²+ (except Ew., Cam., Pool., Rid.).
*image*] *image*, $Q_5Q_6$, Mal., Var., Ald., Bell.
213. *Statüe*] $Q_2Q_4$. *Statue*, Mal., Var., Ald., Coll., Bell, Huds.¹, Sta., Wh.¹, Hal. *Statue* The rest.
*contenting*] *contemning* $Q_5$.
214. *no*] *a* $Q_{12}$.
215. *art*] *are* Var.
216. *euen*] *e'en* State.
217. *chokes*] *chockes* $Q_{12}$.
219. *fierie*] *firie* $Q_5Q_6$. *firy* Mal., Var.
220. *right*] *write* Ew.

211. liuelesse] PORTER (ed. 1912): Not quite the same as 'lifeless.' . . . Meant for 'without aliveness.'— *N. E. D.* (1908) recognizes "not endowed with or possessing life," citing "a livelesse image" from Thomas Heywood, 1612.—KITTREDGE: *Liveless* seems to be Shakespeare's regular form. See in my edition *The Comedy of Errors*, I.i.158; *As You Like It*, I.ii.262; *Henry V*, IV.ii.55; *2 Henry VI*, IV.i.142.

213. Statüe] WYNDHAM (ed. 1898): [The word] was but newly accepted and occurs four times in the *Plays* as *statua*. [Wyndham fails to observe that *statua* is an editorial emendation. In the four occurrences he speaks of KITTREDGE (ed. 1936), for example, reads *statuë* or *statuës*. *N. E. D.* (1919) cites examples of *statua* beginning with 1400, of *statue* beginning with the fourteenth century. See also l. 1013 n.]

215. mans complexion] BROWN (ed. 1913): The primary meaning of complexion is "temperament," "natural disposition," with reference to the "four humours"—blood, red bile, black bile, and phlegm—by which, it was supposed, a man's temperament was governed. In a derived sense "complexion" was also used meaning "shape," "external appearance," as in *Merry Wives*, V.v.9, and the present passage.

217–222.] WHITE (*Commentaries on the Law in Sh.*, 1911, p. 493): [Venus] is here represented in the attitude of a judge, who . . . cannot adjudicate in his own cause. [But very likely, as POOLER (ed. 1911) notes, *Being* means "though she is," which upsets the foregoing explanation. White cites (pp. 493–496) other legal references in *Venus*, ll. 251 f., 331–336, 511–516, 517–522, 1183 f. See also *Lucrece*, l. 494 n.]

219. blaze] POOLER (ed. 1911): Proclaim, with perhaps a suggestion in the words red and fiery of its meaning in heraldry.

And now ſhe weeps, & now ſhe faine would ſpeake
And now her ſobs do her intendments breake.

38 Sometime ſhe ſhakes her head, and then his hand,
Now gazeth ſhe on him, now on the ground;
Sometime her armes infold him like a band,
She would, he will not in her armes be bound:
And when from thence he ſtruggles to be gone,
She locks her lillie fingers one in one.

39 Fondling, ſhe ſaith, ſince I haue hemd thee here
VVithin the circuit of this iuorie pale,
Ile be a parke, and thou ſhalt be my deare:

223, 225. *Sometime*] **Sometimes* $Q_4$+ (except Wynd., Bull., Rid., Kit.).

225. *like a band*] *as aband* $Q_{12}$.

226. *will*] *would* $Q_{12}$.

228. *her*] *their* Farmer conj. (Mal.).
*lillie fingers*] Hyphened by Ktly.

229. *Fondling, she saith, since*] $Q_2Q_4$—$Q_{10}Q_{12}Q_{13}Q_{14}$, Mal.[2], Var., Coll., Huds.[1], Hal., Del. *Fondling; she saith, since* $Q_{11}$. *Fondling she saith, since* $Q_{15}$. *Fondling, saith she, since* $Q_{16}$, State, Lint., Gild., Sew., Evans. *Fondling, said she, since* Ew. "*Fondling, she saith, since* Mal.[1] **Fondling, she saith, 'Since* Wynd., Neils. **"Fondling," she saith, "since* The rest.

230. *the*] *this* $Q_8Q_{12}$.
*iuorie pale*] Hyphened by Ktly.

231. *a*] *the* $Q_4$—$Q_{16}$, State—Mal.[1] *thy* Mal.[1] conj., Mal.[2]
*deare*] **deere* $Q_5$+.

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222. **intendments**] GILDON (ed. 1710, p. lxx): Intentions.—BROWN (ed. 1913) paraphrases the line: Her intention (to speak) is frustrated by her sobs.

228. MALONE (ed. 1821) compares ll. 225, 256.

229. **Fondling**] SCHMIDT (1874): Darling.—WYNDHAM (ed. 1898): The word is descriptive of Venus' action, not a term of endearment applied to Adonis. [PORTER (ed. 1912) agrees. See Textual Notes.]—POOLER (ed. 1911): It is doubtful if "fondling" in the sense of caressing appears so early; while as a substantive . . . it is common. . . . Besides, Venus could hardly be said to fondle Adonis when her fingers were locked, forming "an ivory pale."—BROWN (ed. 1913): Little fool, used endearingly. Wyndham and others print *fondling* as the participle *fondle*, but the earliest instance of the verb *fondle* cited in the *N. E. D.* [1901] is from Dryden, 1694. On the other hand, *fondling*, in the sense of a "fond" or foolish person, was in frequent use in the Elizabethan time. [He cites an example in Daniel's *Complaint of Rosamond*, 1592, l. 243.]—Compare also Griffin's *Fidessa*, 1596, Sonnet 11 (5) (ed. Grosart, p. 11), "No fondling, no."

230. **iuorie pale**] WHITE (ed. 1883): *Pale*=fence; *ivory pale*=of course, her arms.—Cf. *Lucrece*, l. 464.

230, 231.] MALONE and STEEVENS (ed. 1780) compare *The Comedy of Errors*, II.i.100 f., "too unruly deer, he breaks the pale And feeds from home," and *The*

Feed where thou wilt, on mountaine, or in dale;
Graze on my lips, and if thoſe hils be drie,
Stray lower, where the pleaſant fountaines lie.

VVithin this limit is reliefe inough,
Sweet bottome graſſe, and high delightfull plaine,
Round riſing hillocks, brakes obſcure, and rough,
To ſhelter thee from tempeſt, and from raine:
Then be my deare, ſince I am ſuch a parke,
No dog ſhal rowze thee, though a thouſand bark.

232. *on*] *in* $Q_8Q_{12}$.
235. *VVithin*] *VVitin* $Q_1$.
236. *Sweet bottome grasse*] *Sweet-bottome grasse* $Q_{12}$. *Sweet bottom-grass* Mal.+.
*high delightfull*] Hyphened by Sta.
239. *my*] *me* State.
*deare*] **deere* $Q_6$+.
*parke,*] Qq., State–Evans, Pool., Rid. *park:* Wynd. *park.* Kit. *park;* The rest.

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*Merry Wives*, V.v.122 f., "I will always count you my deer."—POOLER (ed. 1911): Borrowed by Waller, *On a Girdle*, l. 6: "The pale which held that lovely deer."—FEUILLERAT (ed. 1927) explains *deare:* A play upon the words 'deer' and 'dear.'

233.] MALONE (ed. 1780) compares *Love's Labour's Lost*, II.i.220, "unless we feed on your lips."

234.] AMNER (i.e. STEEVENS, ed. 1780) compares Strumbo's letter to Dorothy in *Locrine*, 1595, I.iii, sig. $B4^v$, "except you with the pleasant water of your secret fountaine, quench the furious heate of [my heart]."

235. **reliefe**] POOLER (ed. 1911): Food. [He cites *The Master of Game, ca.* 1406–1413 (1904 reprint, p. 10 n.): "Relief, which denoted the act of arising and going to feed, became afterwards the term for the feeding itself."]—FEUILLERAT (ed. 1927): Not 'food,' as is generally explained, but 'relievo,' said in topography of all prominence above the ground plan. Cf., further, 'bottom-grass,' 'plain,' 'hillocks.' [The examples in *N. E. D.* (1914) of *relievo* are later than 1593. Its examples of *relief*=(1) "sustenance" or (2) "feeding or pasturing" support Pooler's definition.]

236. **bottome grasse**] SCHMIDT (1874): Grass growing in a deep valley, rich pasture. [*N. E. D.* (1888) has only this example.]

239. **parke**] POOLER (ed. 1911), punctuating as in $Q_1$ (see Textual Notes): The meaning may be, such a park that in it no dog shall rouse thee, rather than such a park as I have described.

240. **rowze**] SCHMIDT (1875): Drive (a beast) from his lair.—WYNDHAM (ed. 1898): A term of art in venery. [He quotes Guillim's *Display of Heraldrie*, 1610 (1632 ed., sig. $Z3^v$), which applies the verb to the hart.]—POOLER (ed. 1911) on Wyndham: I think a buck . . . was in Shakespeare's mind: it was certainly more likely to be found in parks. [He quotes Turbervile's *Noble Arte of Venerie*, 1576 (1908 reprint, p. 241), "we lodge and rowse a Bucke."]

41 At this Adonis ſmiles as in diſdaine,
That in ech cheeke appeares a prettie dimple;
Loue made thoſe hollowes, if him ſelfe were ſlaine,
He might be buried in a tombe ſo ſimple,
Foreknowing well, if there he came to lie,
VVhy there loue liu'd, & there he could not die.

42 Theſe louely caues, theſe round inchanting pits,
Opend their mouthes to ſwallow Venus liking:
Being mad before, how doth ſhe now for wits?
Strucke dead at firſt, what needs a ſecond ſtriking?
Poore Queene of loue, in thine own law forlorne,
To loue a cheeke that ſmiles at thee in ſcorne.

43 Now which way ſhall ſhe turne? what ſhall ſhe ſay?
Her words are done, her woes the more increaſing,
The time is ſpent, her obiect will away,
And from her twining armes doth vrge releaſing:
Pitie ſhe cries, ſome fauour, ſome remorſe,
Away he ſprings, and haſteth to his horſe.

246. *loue*] **Loue* $Q_{11}Q_{13}$+ (except Ew., Evans, Mal., Ald., Bell).
*loue liu'd*] Hyphened by Ew.
*liu'd*] *lived* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
247. *louely*] **louing* $Q_{10}Q_{11}Q_{13}-Q_{16}$, State—Evans.
*these*] *those* $Q_7-Q_{13}$.
*round inchanting*] *round enchanted* Gild.[2], Sew., Evans. Hyphened by Ald., Knt.[1]
248. *Opend*] *Opened* $Q_9Q_{10}Q_{11}Q_{13}-Q_{16}$, Lint. *Open* State.
249. *mad*] *made* $Q_{15}$.
250. *Strucke*] *Strukt* $Q_5$. **Strooke* $Q_6-Q_{16}$, Lint. *Stroke* State.
252. *in*] *with* $Q_{15}Q_{16}$, State—Evans.
253. *she say*] *we say* $Q_5Q_6$.
256. *twining*] *twinning* $Q_{12}$.
258. *springs*] *spring'th* $Q_{12}$.

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. . . "Rouse" is used of the lion, *1 Henry IV*, I.iii.198; of the panther, *Titus Andronicus*, II.ii.21; and . . . of the night-owl . . . , *Twelfth Night*, II.iii.60.—FEUILLERAT (ed. 1927): I.e. 'drive from cover.' A term used in venery, generally applied to the hart or the deer.

242. **That**] On *that* in the sense of *so that* see ABBOTT, 1870, p. 193; ll. 509, 599, 830, 1140; *Lucrece*, l. 94 n.; the *P. P.*, XVI (7); the *L. C.*, l. 127 n.

243. **if**] CRAIG (ed. 1905): So that if.

247. **caues . . . pits**] SCHMIDT (1874, 1875): Dimples.

251. **forlorne**] SCHMIDT (1874): Unhappy, wretched.—LEE (ed. 1907) paraphrases the line: Lost or ruined by the force of thine own law.

255. **her obiect**] SCHMIDT (1875): Her beloved Adonis.—Cf. l. 822.

257. **remorse**] MALONE (ed. 1821): Tenderness.—SCHMIDT (1875): Pity, tenderness of heart.—See *Lucrece*, l. 269 n.

But lo from forth a copp's that neighbors by,
A breeding Iennet, luſtie, young, and proud,
Adonis trampling Courſer doth eſpy:
And forth ſhe ruſhes, ſnorts, and neighs aloud.
The ſtrong-neckt ſteed being tied vnto a tree,
Breaketh his raine, and to her ſtraight goes hee.

Imperiouſly he leaps, he neighs, he bounds,
And now his wouen girthes he breaks aſunder,
The bearing earth with his hard hoofe he wounds,
VVhoſe hollow wombe reſounds like heauens thunder,

259. *forth*] *thence* $Q_{12}$.
*copp's*] *copps* State, Sew.[2] *cops* Gild.[2], Evans. *copse* Ew., Mal.+.
261. *doth*] *did* $Q_{12}$.
263. *strong-neckt*] Two words in $Q_7$–$Q_{16}$, Lint., Gild.[1]
*tied*] *tide* $Q_5Q_6$. *ty'd* Gild., Sew., Evans, Capell MS.
264. *raine*] $Q_2Q_{12}$. **reigne* $Q_7Q_8Q_9$, Huds.[1] **rein* The rest.
*straight*] *strait* $Q_{14}Q_{15}$, Sew.[1]
266. *wouen*] *woouen* $Q_{12}$.
*girthes*] *girts* $Q_5$–$Q_{16}$, State–Mal.
*breaks*] *breaker* $Q_8$.
268. *hollow*] *hallow* $Q_8$.

259–262.] RICK (*Jahrbuch*, 1919, LV, 40) says that Sh.'s description of the neighing mare is an amplification of Ovid's *Ars Amatoria*, I, 280 ("Femina cornipedi semper adhinnit equo"), in which the influence of the entire preceding and succeeding train of thought in Ovid appears.—FEUILLERAT (ed. 1927) thinks that Sh. "may have derived the idea" from Ovid, *Ars Amatoria*, II, 487 f., "In furias agitantur equae, spatioque remota Per loca dividuos amne sequuntur equos."

260. Iennet] NARES (*Glossary*, 1859 ed.): A small Spanish horse.

263–270.] ANDERS (*Sh.'s Books*, 1904, pp. 97 f.) compares Marlowe's *Hero and Leander*, *ca.* 1593, II, 141–145: "For as a hot proud horse highly disdains To have his head controll'd, but breaks the reins, Spits forth the ringled bit, and with his hooves Checks the submissive ground: so he that loves, The more he is restrain'd, the worse he fares."—Ll. 263–274 are imitated in Richard Niccols's *Beggers Ape*, 1607 (first published in 1627, sig. C2): "His crested necke hee often bow'd to ground With foaming mouth as if he would confound The earth at once, and from his nosthrils came A fierie breath as from a furnace flame; His pricking Eares stood startling on his head And of a common custome inlye bred, In iollity of pride which did abound, His hollow hoofe still played vpon the ground; At last from his strong necke in neighing shrill With sound thereof the Forrest hee did fill."

267.] MALONE (ed. 1790) compares the *Aeneid*, VIII, 596, "Quadrupedante putrem sonitu quatit ungula campum."—With *bearing* POOLER (ed. 1911) compares *1 Henry IV*, V.iv.92 f., "This earth that bears thee dead Bears not alive so stout a gentleman."—PORTER (ed. 1912) adds *Henry V*, Prologue, ll. 26 f., "Think, when we talk of horses, that you see them Printing their proud hoofs i' th' receiving earth."

The yron bit he cruſheth tweene his teeth,
Controlling what he was controlled with.

46 His eares vp prickt, his braided hanging mane
Vpon his compaſt creſt now ſtand on end,
His noſtrils drinke the aire, and forth againe
As from a fornace, vapors doth he ſend:
His eye which ſcornfully gliſters like fire,
Shewes his hote courage, and his high deſire.

269. *crusheth*] *crushes* $Q_5$–$Q_{16}$, State–Mal.[1], Ald., Knt., Sta., Ktly., Rol., Oxf., Yale.
*his*] *hir* $Q_2$.
271. *vp prickt*] Hyphened by Gild.[2], Sew., Evans, Capell MS., Huds., Dyce, Sta., Glo., Cam., Del.+.
*mane*] *maine* $Q_2Q_4$.
272. *stand*] *stands* $Q_7$–$Q_{16}$, State–Mal., Coll., Ktly., Wh.[1], Hal.
*on*] *an* $Q_{14}Q_{15}Q_{16}$, State–Evans.
274. *send*] *lend* $Q_{16}$, State–Evans.
275. *eye*] *eyes* $Q_{12}$.
*scornfully glisters*] *glisters scornfully* Sew., Ew., Evans, Huds.[2]
*like*] *like the* $Q_{12}$.
276. *hote*] *hot* $Q_5$–$Q_{11}Q_{13}$+.
*hote...high*] *high...hot* Anon. conj. (Cam.).

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270.] STEEVENS (ed. 1780) compares *King John*, I.i.20, "Controlment for controlment."

271, 272. **mane . . . stand**] MALONE (ed. 1821): Our author uses *mane*, as composed of many hairs, as plural. [So BELL (ed. 1855), WYNDHAM (ed. 1898), and others.]

272. **compast**] MALONE (ed. 1780): *Compass'd* is *arched*. A *compass'd cieling* [*sic*] is a phrase yet in use.—STEEVENS (the same) cites *Troilus and Cressida*, I.ii.119 f., "She came to him . . . into the compass'd window," as meaning "the *bow* window."—NARES (*Glossary*, 1822): Drawn with a compass, as being the segment of a circle. Thus a *compassed window* is what we now call a *bow-window*.—POOLER (ed. 1911): The mane may have been arched by clipping. See Topsel, *Four-footed Beasts* [1607, sig. 2B4] . . . : "Some againe cut it to stand compasse like a bow."

273. **nostrils drinke the aire**] STEEVENS and MALONE (ed. 1780) compare *The Tempest*, V.i.102, "I drink the air before me," and *Timon of Athens*, I.i.83, "Drink the free air."

273, 274.] MALONE (ed. 1780): Shakspeare seems to have had the book of *Job* in his thoughts.

275. **scornfully glisters**] PORTER (ed. 1912): An inversion in metre. [See Textual Notes.]

275, 276.] BROWN (ed. 1913) compares Googe's translation from Virgil's *Georgics* in his *Foure Bookes of Husbandry*, London, 1577, sig. P3, "his eyes great, bluddy, and fiery & standing out of his head, which is a signe of quicknes and liuelynes."

276. **courage**] SCHMIDT (1874): Desire. [See l. 294.]—ONIONS (*Sh. Glossary*, 1911): Sexual inclination, lust.

47 Sometime he trots, as if he told the ſteps, 277
VVith gentle maieſtie, and modeſt pride,
Anon he reres vpright, curuets, and leaps,
As who ſhould ſay, lo thus my ſtrength is tride. 280
And this I do, to captiuate the eye,
Of the faire breeder that is ſtanding by.

48 VVhat recketh he his riders angrie ſturre,
His flattering holla, or his ſtand, I ſay, 284

277. *Sometime*] *Sometimes* $Q_5$–$Q_{16}$, State–Mal., Knt.²
280. *tride*] *tried* $Q_7Q_8$, State, Lint., Ew., Ald.+.
281. *this*] *thus* $Q_5$–$Q_{16}$, State–Mal.
283. *sturre*] *stur* $Q_5$–$Q_{16}$, State, Lint. *stir* Gild.+.
284. *flattering*] *flatt'ring* $Q_{11}Q_{13}$–$Q_{16}$, State–Evans.
*holla*] Italic in Sew.¹, Huds.² Quoted by Knt., Bell, Dyce, Sta., Glo., Cam., Wh.², Rol., Wynd.+.
*stand, I say*] Italic in Sew.¹, Mal., Var., Ald., Ktly., Coll.³, Huds.² Quoted by Knt.¹+ (except Ktly., Coll.³, Huds.²).
*say,*] *say?* $Q_{11}Q_{13}$+.

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277. **told**] SCHMIDT (1875): Counted, numbered.—See l. 520 and the *P. P.*, I (12).

279. **curuets**] WYNDHAM (ed. 1898): A term of the manege . . . derived . . . from Italian *corvetta*=a curvet; *corvo*=a raven. The horse was made to rear and prance forward with his hind legs together, and this action was likened to the hopping of a raven.—BROWN (ed. 1913) compares Blundeville's *Arte of Ryding*, 1570 (?) ed., sig. K1: "The *Coruetti* is a certaine continuall prauncing and dauncing vp and downe still in one place, . . . and sometime sideling to and fro, wherein the Horse maketh as though he woulde fayne runne, and cannot be suffred."

**leaps**] BOSWELL (ed. 1821) notes the pronunciation *leps* (riming with *steps*), which he says is retained in Ireland. [Borrowed by WYNDHAM (ed. 1898).]—ROLFE (ed. 1883) points out the rime *leap:reap* in Sonnet 128 (5, 7).

280. **As who should say**] ABBOTT (1870, p. 175) discusses this idiom, saying that Sh. "seems to have understood *who* as the relative, for the antecedent can be supplied in all passages where he uses it." See *Lucrece*, l. 320.

281. **this**] POOLER (ed. 1911): Perhaps the meaning is "thus," which was read by the later Quartos. See note on l. 205 [and Textual Notes].

283. **sturre**] SCHMIDT (1875): Agitation, excitement.—See *Lucrece*, l. 1471 n.

284. **holla**] MALONE (ed. 1780): Formerly a term of the manege. [He compares *As You Like It*, III.ii.257, "Cry 'holla' to thy tongue." In his ed. 1821 he quotes Cotgrave's *Dictionarie*, 1611, sig. 2X6v: "*Holà.* (An Interiection) hoe there, enough, soft soft, no more of that if you loue me; also, heare you me, or come hither."]—WYNDHAM (ed. 1898): Owing to modern pronunciation, and a lax use resulting from it in literature, 'Holla' is often confounded with 'Halloo,' from the French *Haler*=to halloo on hounds. Its sense is exactly

VVhat cares he now, for curbe, or pricking ſpurre,
For rich capariſons, or trappings gay:
He ſees his loue, and nothing elſe he ſees,
For nothing elſe with his proud ſight agrees.

49 Looke when a Painter would ſurpaſſe the life,
In limming out a well proportioned ſteed,
His Art with Natures workmanſhip at ſtrife,
As if the dead the liuing ſhould exceed:
So did this Horſe excell a common one,
In ſhape, in courage, colour, pace and bone.

286. *caparisons*] *caparison* Coll.[3]
*trappings*] *trapping* $Q_5$–$Q_{11}$-$Q_{13}Q_{14}Q_{15}$, Capell MS., Mal.[2]+ (except Cam.[2], Wynd., Neils., Pool., Rid., Kit.). *tripping* $Q_{12}$.
*gay:*] *gay?* $Q_5$+.
288. *For*] *Nor* Ald., Knt., Sta., Ktly., Oxf., Yale.
*agrees*] *aggries* $Q_{12}$.
290. *limming*] *limning* $Q_{16}$+.
*well proportioned*] $Q_2$–$Q_{10}$. **well proportiond* $Q_{11}$–$Q_{18}$, Lint., Gild.[1], Ew., Cam., Pool., Rid. Hyphened by Sta., Neils., Kit. *well-proportion'd* The rest.
291. *Art*] *airt* $Q_{12}$.
293. *this*] *his* $Q_8Q_{10}$–$Q_{16}$, State–Evans, Coll., Wh.[1], Hal.
*a*] *each* Kinnear conj. (*Cruces*, 1883, p. 492).

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the opposite, and survives, I am told, in a street-cry:—'Stop-thief. . . . Holla! . . .' Holla = stop, as in the pleasant Elizabethan ditty, 'Holla, my Fancy, whither wilt thou stray?' [for which see Ebsworth's *Roxburghe Ballads*, 1889, VI, 450–455].

285.] POOLER (ed. 1911): Virgil's "frena virum neque verbera saeva" (*Georgics*, iii. l. 252).

289. **Looke**] VAN DAM and STOFFEL (*William Sh.*, 1900, p. 191) cite other examples of a verse-pause after the first syllable in ll. 313, 439, and *Lucrece*, ll. 74, 257, 296. Many others occur, as in ll. 355, 529, 925.

289–292.] POOLER (ed. 1911) quotes Topsell's *Historie of Foure-footed Beastes*, 1607, sig. 2B4: "*Nicon* that famous painter of Greece, when hee had most curiously limbed forth a horsses perfection, & faild in no part of nature or art, but onely in placing haires vnder his eie, for that onely fault hee receiued a disgracefull blame."—ANON. (*Dublin University Magazine*, Jan., 1863, p. 13): [Certain writers have argued that Sh.] was an apothecary. . . . Why do they not enrol him . . . as a horse-dealer, from the consummate knowledge of equine anatomy, in "Venus and Adonis?" which no auctioneer in Tattersall's, no veterinary surgeon in the service could surpass, or, perhaps, compete with. It excites our wonder as often as we recur to the passage [ll. 289–300].

290. **limming**] SCHMIDT (1874): Drawing, painting.

291.] STEEVENS (ed. 1780) compares *Timon of Athens*, I.i.37 f., "It tutors nature. Artificial strife Lives in these touches."—MALONE (ed. 1790) compares Daniel's *Complaint of Rosamond*, 1592, ll. 380 f. (Grosart's Daniel, I, 94), "a Casket richly wrought; So rare, that Arte did seeme to striue with Nature."—See l. 11 n.

Round hooft, ſhort ioynted, fetlocks ſhag, and long,
Broad breaſt, full eye, ſmall head, and noſtrill wide,
High creſt, ſhort eares, ſtraight legs, & paſſing ſtrōg,
Thin mane, thicke taile, broad buttock, tender hide:
Looke what a Horſe ſhould haue, he did not lack,
Saue a proud rider on ſo proud a back.

295. *Round hooft*] Hyphened by Gild.², Sew., Evans+.
*short ioynted*] *short ioyned* $Q_{12}$. Hyphened by Gild.², Sew., Evans+.
*fetlocks*] *the fetlocks* Coll.¹, Coll.³, Hal.
*shag,*] *shag* $Q_5$+.
296. *eye*] *eyes* $Q_7$–$Q_{16}$, State–Mal.
297. *straight*] *strait* $Q_{11}Q_{13}$–$Q_{16}$, State–Evans.
298. *Thin*] *Thick* Sta.
*mane*] *main* Coll.²

293, 294. **one . . . bone**] STAUNTON (ed. 1860): *One* was formerly pronounced as we now sound it in *alone*, *atone*, &c. [See *Lucrece*, ll. 1478, 1480, the *P. P.*, IX (13) n., and the *L. C.*, l. 43 n., and compare *gone* in ll. 227, 390, 520, 1071.]

294. **courage**] See l. 276 n.

295–300.] COLLIER (ed. 1843, p. 370): R. S., the author of "Phillis and Flora," 1598, did not scruple to copy, almost with verbal exactness, part of the description Shakespeare gives of the horse of Adonis. [*The Amorous Contention of Phillis and Flora* may have been from the pen of George Chapman, as it was published in his *Ouids Banquet of Sence*, 1595. The lines corresponding to Sh.'s run (sig. $H2^v$): "His maine thin hayrd, his neck high-crested Small eare, short head, and burly brested. . . . Straite leggd, large thighd, and hollow houed, All Natures skill in him was proued." The lines containing these stanzas, over the initials of FURNIVALL and LUCY T. SMITH, continue to be reprinted in MUNRO's and CHAMBERS's *Sh. Allusion-Book*, 1909, 1932, I, 55, II, 467; but the poem in question was translated by Chapman or R. S. from a medieval Latin poem, *Certamen inter Phillidem et Floram*.]—D. H. MADDEN (*Diary of Master William Silence*, 1897, pp. 258 f. n.): It is scarcely more poetical than Blundevill's catalogue of points in his chapter entitled, *What shape a good horse ought to have*, from which I give the following extract, in his own words, but in the order of the description in *Venus and Adonis:* 'Round hoofe; pasterns short; his joints great with long feawter locks behind which is a signe of force; his breast large and round; his eyes great; his iawes slender and leane; his nostrils so open and puffed up as you may see the read within, apt to receiue aire; his necke bending in the midst; his eares small or rather sharp; his legs straight and broad; his maine should be thin and long; his taile full of haires; and his rumpe round.' . . . Ben Jonson obviously parodies this passage in *Bartholomew Fair* [IV.iii], when he makes Knockem the horse-courser speak thus of Mrs. Littlewit, 'Dost thou hear, Whit? is't not pity, my delicate dark chestnut here, with the fine lean head, large forehead, round eyes, even mouth, sharp ears, long neck, thin crest, close withers, plain back, deep sides, short fillets, and full flanks; with a round belly, a plump buttock, large thighs, knit knees, strait legs, short pasterns, smooth hoofs, and short heels, should lead a dull honest woman's life, that might live the life of a lady?'—LEE (*French Renaissance in England*, 1910, p. 337): Du Bartas

51 Sometime he ſcuds farre off, and there he ſtares, 301
Anon he ſtarts, at ſturring of a feather:

301. *Sometime*] **Sometimes* $Q_9Q_{10}$-$Q_{11}Q_{13}$–$Q_{16}$, State–Mal.[1], Oxf., Yale. *and*] *aud* $Q_1$.
302. *starts*] *stares* $Q_8Q_{10}$–$Q_{14}$.

. . . could define the points of a horse with an enthusiasm and an accuracy which seem to anticipate Shakespeare's treatment of the same theme. . . . [He quotes Sylvester's translation of Du Bartas (1621 ed., pp. 227 f., remarking:] Shakespeare probably consulted the French text.—DODGE (*M. P.*, 1911, IX, 212 f.) quotes a similar description from Luigi Pulci's *Morgante Maggiore*, XV, 105–107, and remarks: Did Du Bartas here imitate Pulci? Was it Pulci or Du Bartas that Shakespeare imitated, or was it both? More probably, however, Mr. Lee would have perceived, what must be clear to one not wholly intent on parallels, that all three descriptions are but poetic records of the various "good points" then recognized by connoisseurs in horse-flesh. . . . That Shakespeare . . . should need a foreign poet to teach him the points of a good horse is surely improbable.—POOLER (ed. 1911): Of these fourteen points, Topsel in his several descriptions of the colt, horse, and stallion [*Historie of Foure-footed Beastes*, 1607, sigs. $2C3^v$–$2C5$] explicitly names ten. He differs in regard to the mane.—BROWN (*Library*, April, 1912, pp. 154 f.) notes that Gervase Markham's *Cavelarice*, 1607, likewise parallels Sh.'s points. Of l. 298 he observes (pp. 176–180) that "the thin mane first makes its appearance . . . in the Middle Ages, and is directly opposed to classical tradition. In the sixteenth century there was a sharp difference of opinion among the authorities upon the question of the thin or the thick mane," the former being approved by Federico Grisone, *Ordini de Cavalcare*, 1550, whom Du Bartas followed, and Blundeville. Largely on the basis of the "thin mane" Brown decides that Sh.'s direct source was in all likelihood Blundeville's *Arte of Ryding* (translated from Grisone), *ca.* 1560, and he inclines to believe that Sh. also knew Googe's translation from Virgil's *Georgics*, 1577 (see the notes to ll. 275 f.). Brown contends (p. 173) that ll. 293–300 are "not an independent compilation. . . . Underlying these lines . . . we now recognize a literary tradition as to the points of the horse, whose origin is to be traced back ultimately to Rome and Greece." See also Brown's article, "The Fifteen Conditions of a Good Horse," *M. L. N.*, 1912, XXVII, 125, and R. A. LAW, "More Conditions of a Good Horse," the same, 1913, XXVIII, 93.—MARSCHALL (*Anglia*, 1930, LIV, 83 f.) says the source of this passage is Du Bartas's *Seconde Semaine* ("Les Artifices"), which ll. 295–298 follow word for word.—FAIRCHILD (*Sh. and the Arts of Design*, 1937, p. 138): We may allow, after Mr. Carleton Brown, a swift gleaning from books of traditional 'points'; but Shakespeare knew horses, not from literary tradition and current books alone, but from personal observation. . . . When he writes of the horse, Shakespeare should be credited, not with book knowledge chiefly, but in the main with knowledge drawn from first-hand experience and direct observation.—See Criticism, pp. 480, 482, 487, 491, 495, 508, 514, 517, below.

295. **shag**] SCHMIDT (1875): Shaggy, hairy.

302.] CRAIG (ed. 1905): This was proverbial. [He compares *All's Well*, V.iii.232, "every feather starts you."]

To bid the wind a baſe he now prepares,
And where he runne, or flie, they know not whether:
For through his mane, & taile, the high wind ſings,
Fanning the haires, who waue like feathred wings.

He lookes vpon his loue, and neighes vnto her,
She anſwers him, as if ſhe knew his minde,
Being proud as females are, to ſee him woo her,
She puts on outward ſtrangeneſſe, ſeemes vnkinde:
Spurnes at his loue, and ſcorns the heat he feeles,
Beating his kind imbracements with her heeles.

Then like a melancholy malcontent,

303. *a base*] *abase* $Q_{12}Q_{16}$, State, Lint., Sew.[1]

304. *where*] Qq., State—Evans, Pool. *whêr* Mal.[1], Ald., Dyce, Sta., Huds.[2] *whether* Glo., Cam., Wh.[2], Rol., Herf., Dow. *whe'er* Neils., Rid. *whe'r* The rest.

*know*] *knew* Mal.[1], Ald., Knt.

*whether*] *whither* Gild.[2], Sew., Evans.

305. *through*] *thogh* $Q_5$.

*mane*] *name* $Q_7$ (changed in MS. to *maine*), $Q_8$. *main* State.

*wind*] *wind*, $Q_5$.

306. *who waue*] *which waue* $Q_{12}$. *who have* $Q_{16}$, State, Lint. *which heave* Gild., Sew., Ew., Evans.

*feathred*] $Q_2$—$Q_7$. *feathered* $Q_9Q_{10}Q_{11}$. *feath'red* $Q_{12}Q_{13}$, Wynd., Neils., Bull., Kit. **feather'd* The rest.

311. *and*] Om. $Q_{16}$, Lint.

312. *her*] *his* State.

313. *malcontent*] *male content* $Q_5Q_6Q_7$. *male-content* $Q_8$—$Q_{16}$, State, Lint., Gild.[1], Sew.[1], Ew., Mal.[1], Ald., Ktly. *malecontent* Gild.[2], Sew.[2], Evans, Mal.[2], Var., Knt., Bell, Del.

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303. **bid the wind a base**] In the British Museum copy of $Q_9$ a seventeenth-century hand has noted: Base or Bace—a sport used among Country People called Prison Base, in w^h^ some persue to take others Prisoners—and therefore To bid the wind a Base is by using the language of y^t^ sport To take the wind Prisoner.—WARBURTON (Sh.'s *Works*, 1747, I, 183) compares *The Two Gentlemen*, I.ii.97, "Indeed I bid the base for Proteus," and *Cymbeline*, V.iii.19 f., "lads more like to run The country base than to commit such slaughter."—MALONE (ed. 1790): Challenge the wind to a contest for superiority. *Base* is a rustick game, sometimes termed *prison-base;* properly *prison-bars.*

304. **where**] MALONE (ed. 1780): Whether. [See Textual Notes.]

**whether**] SCHMIDT (1875): Which of the two.—Cf. the *P. P.*, VII (17), XIV (8).

310. **outward strangenesse**] STEEVENS (ed. 1780): Seeming coyness, shyness, backwardness.—See l. 524.

311, 312. **scorns . . . with her heeles**] WALKER (*Critical Examination*, 1860, III, 347): Alluding to the proverb, "I scorn it with my heels." [He cites *Much Ado*, III.iv.50 f., "O illegitimate construction! I scorn that with my

He vailes his taile that like a falling plume,
Coole ſhadow to his melting buttocke lent,
He ſtamps, and bites the poore flies in his fume:
His loue perceiuing how he was inrag'd,
Grew kinder, and his furie was aſſwag'd.

54 His teſtie maiſter goeth about to take him,
VVhen lo the vnbackt breeder full of feare,
Iealous of catching, ſwiftly doth forſake him,
VVith her the Horſe, and left Adonis there:
As they were mad vnto the wood they hie them,
Out ſtripping crowes, that ſtriue to ouerfly them.

55 All ſwolne with chafing, downe Adonis ſits,
Banning his boyſtrous, and vnruly beaſt;
And now the happie ſeaſon once more fits
That loueſicke loue, by pleading may be bleſt:

314. *vailes*] *vales* $Q_7$–$Q_{12}$. *veils* Gild.², Sew., Evans, Glo., Wh.²
315. *buttocke*] **buttocks* $Q_5Q_6Q_7$-$Q_9$–$Q_{16}$, State–Mal. *puttocks* $Q_8$.
317. *was*] *is* $Q_4$+ (except Cam.², Pool., Yale, Rid.).
317, 318. *inrag'd...asswag'd*] *enraged...assuaged* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull., Pool.
318. *his*] *her* $Q_{12}$.
319. *goeth*] *goes* $Q_9$–$Q_{16}$, State–Evans. *go'th* Huds.¹
324. *Out stripping*] $Q_2$–$Q_5$. One word in $Q_6$–$Q_{11}Q_{13}$, Bell, Huds.¹, Kit. Hyphened by the rest.
*ouerfly*] Two words in $Q_5$.
325. *chafing*] *chasing* $Q_5$–$Q_8Q_{12}Q_{16}$, State–Mal., Var., Ald., Knt., Bell.
326. *boystrous*] $Q_2$–$Q_6Q_{16}$, State, Lint., Gild.¹, Ew. *boist'rous* Gild.², Sew., Evans, Var., Wynd., Bull., Kit. **boisterous* The rest.
328. *loue*] **Loue* $Q_3$+ (except Coll., Wh.¹, Hal.).

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heels." Cf. Rowlands's *Letting of Humours Blood*, 1600, sig. B8, "Bid me go sleepe? I scorne it with my heeles."]

314. **vailes**] See l. 956 n.

317. **was**] Only four editions fail to change this verb to *is*, though the past tenses in l. 318 harmonize with it.

320. **vnbackt**] SCHMIDT (1875): Never mounted, not taught to bear a rider.—ONIONS (*Sh. Glossary*, 1911): Unridden.—Cf. l. 419.

321. **Iealous of catching**] SCHMIDT (1875, p. 1418): Fearing to be caught. [He explains *catching* as a gerund with a passive sense.]

323. **As**] ABBOTT (1870, p. 76): *As* . . . [often] appears to be (though it is not) used by Shakespeare for *as if*. . . . The "if" is implied in the subjunctive.—See ll. 357, 473, 630, 968; *Lucrece*, l. 437 n.; the *L. C.*, l. 23.

324. **ouerfly**] *N. E. D.* (1909), citing this line: Fly higher, faster, or farther than; outsoar.

326. **Banning**] STEEVENS (ed. 1780): Cursing.

For louers ſay, the heart hath treble wrong,
VVhen it is bard the aydance of the tongue.

56 An Ouen that is ſtopt, or riuer ſtayd,
Burneth more hotly, ſwelleth with more rage:
So of concealed ſorow may be ſayd,
Free vent of words loues fier doth aſſwage,
But when the hearts atturney once is mute,
The client breakes, as deſperat in his ſute.

57 He ſees her comming, and begins to glow:
Euen as a dying coale reuiues with winde,

333. *of*] *oft* $Q_{12}$. *doth*] *doth oft* Sew.[1]
334. *loues*] Om. Ew. 338. *Euen*] *Ev'n* $Q_{12}$. *E'en* State.

329, 330.] STEEVENS (ed. 1780) compares *Macbeth*, IV.iii.209 f., "The grief that does not speak Whispers the o'erfraught heart and bids it break."

331–334.] VERITY (ed. 1890) compares *Titus Andronicus*, II.iv.36 f., "Sorrow concealed, like an oven stopp'd, Doth burn the heart to cinders where it is."—FEUILLERAT (ed. 1927) compares Lodge, *Scillaes Metamorphosis*, 1589 (ed. Hunterian Club, p. 13): "*Themis* that knewe, that waters long restrained Breake foorth with greater billowes than the brookes . . . bad him speake and tell what him agreeu'd: For griefes disclos'd (said she) are soone releeu'd."—Sh. may be imitating *Greenes Neuer too late*, 1590 (Grosart's Greene, VIII, 103), "heate suppressed is more violent, the streame stopt makes the greater Deluge, and passions concealed, procure the deeper sorrowes." But the commonplaces also appear in Greene's *Ciceronis Amor*, 1589 (the same, VII, 144), "the Ouen the closer it is damd vp the greater is the heate," and in Sidney's revised *Arcadia* (ed. Feuillerat, 1926, IV, 108), "as a River (his current beeyng stopped), dothe the more swell."

335. **the hearts atturney**] MALONE (ed. 1821): The tongue. [See l. 367 n.]—WALKER (*Critical Examination*, 1860, III, 348) has a long note on this obsolete use of *attorney* meaning "advocate." *N. E. D.* (1888) cites its last example from *Richard III*, IV.iv.413.

335, 336.] STEEVENS (ed. 1780) compares *Richard III*, IV.iv.126 f., "Why should calamity be full of words? Windy attorneys to their client woes."

336.] BROWN (ed. 1913): The hopeless client (*i.e.*, the heart) goes into bankruptcy. For a similar play on the word *break*, cf. *Romeo and Juliet*, III.ii.57.

337–342.] S. E. BENGOUGH (*Poet-lore*, April, 1893, pp. 192 f.): Nearly every word in this stanza contains sonorous vowels or diphthongs. The assonance or repetition of the same vowel-sound with different consonants is very marked. The brilliant diphthong *i* is the keynote. . . . The consonantal alliterations occur in almost every other word. . . . [But in ll. 349–354] the soft sound, *ee*, predominates . . . ; accented *ee* occurs . . . nine times in all.

And with his bonnet hides his angrie brow,
Lookes on the dull earth with diſturbed minde:
Taking no notice that ſhe is ſo nye,
For all askance he holds her in his eye.

58 O what a ſight it was wiſtly to view,
How ſhe came ſtealing to the wayward boy,
To note the fighting conflict of her hew,
How white and red, ech other did deſtroy:
But now her cheeke was pale, and by and by
It flaſht forth fire, as lightning from the skie.

59 Now was ſhe iuſt before him as he ſat,
And like a lowly louer downe ſhe kneeles,
VVith one faire hand ſhe heaueth vp his hat,

343. *wistly*] *wishtly* $Q_{12}$.
*view*,] $Q_2Q_3Q_4Q_{10}Q_{12}Q_{14}Q_{15}Q_{16}$, State, Lint., Ew. **view?* $Q_6Q_8$. **view* The rest.
347. *by and by*] Hyphened by Huds.[2], Kit.
348. *as*] *and* $Q_9Q_{10}Q_{11}Q_{13}Q_{14}Q_{15}$.
349. *sat*] *sate* $Q_{12}$.
350. *lowly*] *slowly* $Q_5$.

339. **bonnet**] See *hat*, l. 351 n.

340. **dull**] SCHMIDT (1874): Unfeeling, insensible.—STEEVENS (ed. 1780) notes the phrase *dull earth* in *The Two Gentlemen*, IV.ii.52.

342.] POOLER (ed. 1911): Watches her sidewise, sees without looking at her. Perhaps there is, as often, a suggestion of mistrust.—See *Lucrece*, l. 637 n.

343. **wistly**] BELL (ed. 1855): Wistfully, earnestly. [So ROLFE (ed. 1883), who says that it modifies *came stealing*, not *view*, WYNDHAM (ed. 1898), CRAIG (ed. 1905), and others.]—LETTSOM (in Walker, *Critical Examination*, 1860, I, 150 n.): *Wistly*, *wishtly*, and *wishly*, seem only various forms of the same word. —SCHMIDT (1875): Attentively, observingly, with scrutiny.—POOLER (ed. 1911): Clearly: wistly often means no more than steadily.—*N. E. D.* (1928): Intently. [So KITTREDGE (ed. 1936).]—See *Lucrece*, l. 1355, and the *P. P.*, VI (12).

346.] W. (in Malone, ed. 1790) compares *The Taming of the Shrew*, IV.v.30, "Such war of white and red within her cheeks!"—See *Lucrece*, ll. 71–73 n.

351. **heaueth**] POOLER (ed. 1911): The word does not imply any effort; cf. Middleton, *A Chaste Maid in Cheapside* (Wks., ed. Bullen [1885], v. p. 94), V.i.16: "Look up . . . ; heave those eyes"; and Lyly, *Sapho and Phao* [Bond's Lyly, 1902, II, 407], IV.iii.87: "with the heauing vp of myne arme I waked."—See l. 482, *Lucrece*, l. 111, and the *L. C.*, l. 15.

**hat**] FAIRHOLT (in Halliwell-Phillipps, ed. 1865): The felt hat with low crown and broad brim . . . known as the *Petasus* . . . was conventionally used by their [i.e. Greek and Roman] artists to indicate a person on a journey, and is always worn by Mercury as messenger to the gods. [See l. 339.]—G. B.

Her other tender hand his faire cheeke feeles: 352
His tendrer cheeke, receiues her ſoft hands print,
As apt, as new falne ſnow takes any dint.

Oh what a war of lookes was then betweene them, 355
Her eyes petitioners to his eyes ſuing,
His eyes ſaw her eyes, as they had not ſeene them,
Her eyes wooed ſtill, his eyes diſdaind the wooing:
And all this dumbe play had his acts made plain,
VVith tears which Chorus-like her eyes did rain. 360

352. *cheeke*] **cheekes* $Q_7$–$Q_{16}$, State–Mal.[1]

353. *tendrer*] *tender* $Q_2$–$Q_{16}$, State–Mal. *tend'rer* Var., Kit. *tenderer* The rest.

*cheeke, receiues*] $Q_2Q_3Q_4$. **cheeks reuiues* $Q_5$–$Q_8Q_{12}$. **cheeks receiue* $Q_9Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State–Mal.[1] *cheek receives* The rest.

*hands*] *hand's* Gild.[2], Sew., Evans, Capell MS., Mal.[2]+. *hands'* Mal.[1]

*print,*] *prin* $Q_3$.

354. *new falne*] $Q_2$–$Q_6$. *new fallen* $Q_7$–$Q_{10}Q_{12}$, Lint., Ew., Mal.[1], Ald. *new-falne* $Q_{11}Q_{13}Q_{14}Q_{15}$. *new-fallen* $Q_{16}$, State, Gild., Sew., Evans, Knt., Bell, Ktly., Rol., Neils. *new fall'n* Capell MS., Coll.[3] *new-faln* Bull. *new-fall'n* The rest.

355. *then*] *there* Sta.

358. *wooed*] *wood* $Q_7Q_8$. *woo'd* $Q_9$+ (except Neils., Kit.).

359. *this*] *his* Hal.

*dumbe play*] Hyphened by Dyce[2], Dyce[3], Huds.[2], Bull.

*made*] *most* $Q_{12}$.

360. *Chorus-like*] Two words in $Q_{12}Q_{16}$, State, Lint., Gild.[1]

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HARRISON (*Elizabethan Journal*, 1928, between pp. 236 and 237) reproduces a *petit point* panel of the Venus and Adonis story in the South Kensington Museum. It shows the characters fully garbed in Elizabethan costumes. Harrison remarks (p. xii): This, rather than the more fleshly kind of painting, was the Elizabethan conception of Venus.—BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 131 n.) on this matter of costume quotes Peele (ed. Bullen, 1888, I, 12), who in *The Arraignment of Paris*, 1584, I.i, writes of Venus: "Her plumes, her pendants, bracelets, and her rings, Her dainty fan, and twenty other things, Her lusty mantle waving in the wind."—See ll. 339, 1081, 1087.

354. **dint**] HAZLITT (ed. 1852): Dent.—SCHMIDT (1874): Impression.

359. **his**] MALONE (ed. 1821): *His* for *its*. [See other cases in ll. 570, 756, 944, 960, etc.]

359, 360.] MALONE (ed. 1780): From the present passage, I think it probable, that this first production of our author's muse was not composed till after he had left Stratford, and became acquainted with the theatre.—COLLIER (ed. 1843) says that Malone's inference is "perhaps hastily" made.—IDEM (ed. 1858): Anterior to his sojourn in the metropolis he [Sh.] must have seen such pieces performed, even in his native town; or if not, it is easy to suppose that the couplet was inserted subsequently. [See Date of Composition, p. 389, below.]—BROWN (ed. 1913): The meaning of the pantomime was ex-

61 Full gently now ſhe takes him by the hand, 361
A lillie priſond in a gaile of ſnow,
Or Iuorie in an allablaſter band,
So white a friend, ingirts ſo white a fo:
This beautious combat wilfull, and vnwilling, 365
Showed like two ſiluer doues that ſit a billing.

62 Once more the engin of her thoughts began,
O faireſt mouer on this mortall round,
VVould thou wert as I am, and I a man,
My heart all whole as thine, thy heart my wound, 370
For one ſweet looke thy helpe I would aſſure thee,
Thogh nothing but my bodies bane wold cure thee 372

362. *gaile*] $Q_2$–$Q_{10}Q_{12}$. **iaile* (*jail*) $Q_{11}Q_{13}$–$Q_{16}$, State–Evans, Coll., Bell, Huds., Wh.[1], Hal., Kit. *gaol* The rest.

363. *allablaster*] *alabaster* $Q_{10}$–$Q_{15}$, State, Sew.[2]+ (except Bull., Yale, Kit.).

365. *vnwilling*] *willing* $Q_5Q_6$.

366. *Showed*] **Shew'd* $Q_3$+ (except Kit.).

*two*] *to* $Q_5Q_6Q_8Q_{10}$–$Q_{16}$, State–Mal.[1]

*sit*] *sat* Bell.

*a billing*] Hyphened by Bell+ (except Coll.[2], Ktly., Wh.[1], Hal., Knt.[2]).

368. *on*] *of* $Q_6Q_{12}$. *in* $Q_8$.

371. *thy*] *my* $Q_9Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State–Evans.

372. *thee*] *thee.* $Q_6$+ (except Del.).

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plained by the tears, which thus performed the function of a Chorus.—See FRANCES A. FOSTER, "Dumb Show in Elizabethan Drama before 1620," *E. S.*, 1911, XLIV, 8–17.

362, 363.] LEE (ed. 1905, p. 19) compares l. 980 and Ovid, *Metamorphoses*, IV, 354 f. (of Salmacis), "In liquidis translucet aquis, ut eburnea si quis Signa tegat claro vel candida lilia vitro."

364. **ingirts**] SCHMIDT (1874): Encompasses, encloses.—See *Lucrece*, l. 221 n.

366. **Showed**] SCHMIDT (1875): Appeared, looked.

367. **the engin of her thoughts**] HAZLITT (ed. 1852): Her voice.—VERITY (ed. 1890) compares *Titus Andronicus*, III.i.82, "O, that delightful engine of her thoughts" (=her tongue). Cf. *hearts atturney*, l. 335 n.

368. **mouer . . . round**] LEE (ed. 1907): Active agent (or being) on this earthly globe. "Movers" is similarly found in *Cor[iolanus]*., I, v, 5. The line curiously resembles the first line of Sonnet iii [of the series called "Les Sonnets de l'Amour de la Foy"] in a French collection, *Le Tombeau de Robert et Antoine Le Cheualier* (Caen, 1591, p. 54): "Le Souuerain moteur de la ronde machine."

370. **thy heart my wound**] MALONE (ed. 1821): Thy heart wounded as mine is. [LEE (ed. 1907) repeats verbatim.]—POOLER (ed. 1911): For the hyperbole, cf. *Tempest*, V.i.286: "I am not Stephano, but a cramp."

371. **helpe**] SCHMIDT (1874): Remedy.

372. **bane**] SCHMIDT (1874): Destruction, ruin.

63 Giue me my hand (ſaith he,) why doſt thou feele it? 373
Giue me my heart (ſaith ſhe,) and thou ſhalt haue it.
O giue it me leſt thy hard heart do ſteele it, 375
And being ſteeld, ſoft ſighes can neuer graue it.
Then loues deepe grones, I neuer ſhall regard,
Becauſe Adonis heart hath made mine hard.

64 For ſhame he cries, let go, and let me go,
My dayes delight is paſt, my horſe is gone, 380
And tis your fault I am bereft him ſo,
I pray you hence, and leaue me here alone,
For all my mind, my thought, my buſie care,
Is how to get my palfrey from the mare.

65 Thus ſhe replies, thy palfrey as he ſhould, 385
VVelcomes the warme approch of ſweet deſire,
Affection is a coale that muſt be coold, 387

373, 374. *saith*] *said* $Q_{12}$.
373. *my*] *thy* $Q_{14}Q_{15}$.
*dost*] *doest* $Q_{12}$.
374. *my*] *thy* Gild., Sew., Evans.
384. *from*] *for* $Q_{12}$.
385. *he*] *she* $Q_9Q_{10}Q_{11}Q_{13}Q_{14}Q_{15}$.
387. *be*] *he* Glo., Wh.[2]

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375. steele] STEEVENS (ed. 1780) compares *Othello*, V.ii.63, "thou dost stone my heart."—FEUILLERAT (ed. 1927): With probably a pun on 'steel' (harden) and 'steal' (rob).

376. steeld] See *Lucrece*, l. 1444 n.

graue it] STEEVENS (ed. 1780): Engrave it, i.e. make an impression on it.—*N. E. D.* (1901), citing this passage: Cut into.

382. you] DUNNING (*Genesis of Sh.'s Art*, 1897, p. 323): In the long conference of eight hundred and ten lines between Venus and the young shepherd, she invariably uses *Thou* in addressing him, while he, except in a single instance [l. 373], as invariably employs *You* in addressing her. . . . The fact that she, a goddess, does not in a single instance employ the pronoun *You* in addressing her inferior must, I think, imply the observance by the author of an imperative rule; while the fact that the young shepherd . . . in twenty-five out of twenty-six instances uses *You* in addressing the goddess, also points to such a rule.—See also Sister ST. GERALDINE BYRNE'S *Sh.'s Use of the Pronoun of Address*, 1936, p. xxxv, and the *L. C.*, l. 71 n. *You* and *your* occur seventeen times in *Lucrece*.

385. should] WALKER (*Critical Examination*, 1860, II, 86) comments on the pronunciation of *l* as shown in the rime with *coold*. See, further, ELLIS, *On Early English Pronunciation*, 1871, pt. III, pp. 961, 968.

Elſe ſufferd it will ſet the heart on fire,
The ſea hath bounds, but deepe deſire hath none,
Therfore no maruell though thy horſe be gone.

66 How like a iade he ſtood tied to the tree,
Seruilly maiſterd with a leatherne raine,
But when he ſaw his loue, his youths faire fee,
He held ſuch pettie bondage in diſdaine:
Throwing the baſe thong from his bending creſt,
Enfranchiſing his mouth, his backe, his breſt.

67 VVho ſees his true-loue in her naked bed,

388. *sufferd*] *suffred* $Q_6$–$Q_{11}Q_{13}$. *suffered* $Q_{12}Q_{14}Q_{15}Q_{16}$, Lint., Ew.
391. *tied*] *tide* $Q_5Q_{14}Q_{15}$. *ty'd* $Q_{16}$, State–Evans.
*the*] *a* $Q_6$–$Q_{16}$, State–Mal.
392. *maisterd*] $Q_2Q_3Q_4$. *maistred* $Q_5$–$Q_9Q_{12}$. *mastred* $Q_{10}Q_{11}Q_{13}$–$Q_{16}$, Lint., Gild., Sew., Evans. *mastered* Coll.[1], Bell, Wh.[1], Hal. *master'd* The rest.
*leatherne*] *lethren* $Q_9Q_{10}Q_{11}Q_{13}$–$Q_{14}Q_{15}$.
*raine*] $Q_2$–$Q_{10}Q_{12}$. *reign* Gild.[1] **rein* The rest.
393. *But*] *Bnt* $Q_1$.
397. *sees*] **seekes* $Q_2$–$Q_6$, Mal.[2]
*true-loue*] Two words in $Q_5$–$Q_{10}Q_{12}Q_{14}Q_{15}Q_{16}$, State–Mal., Var., Ald., Knt., Bell, Ktly.

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388. **sufferd**] STAUNTON (ed. 1860): Allowed, indulged, not restrained.—ROLFE (ed. 1883): Allowed to burn.

389.] W. (in Malone, ed. 1790) compares *Macbeth*, IV.iii.60 f., "there's no bottom, none, In my voluptuousness."

393. **fee**] SCHMIDT (1874): Reward, recompense. [Or, rather, due reward, something really owed to his youth.]

396. **Enfranchising**] *N. E. D.* (1897): Releasing from confinement.

397. **naked bed**] NARES (*Glossary*, 1822): A person undressed and in bed, was formerly said to be in *naked bed*. . . . [He cites Kyd's *Spanish Tragedy*, *ca.* 1587, II.v.1, "What out-cries pluck me from my naked bed," adding:] There was nothing peculiarly ridiculous in this expression, but that it was too familiar for tragedy.—STAUNTON (ed. 1860) refers to *Lear*, III.iv.48, where he remarks: The commentators, with admirable unanimity, persist in declaring this line to be a ridicule on one in "The Spanish Trajedy," Act II.—"What outcries pluck me from my naked bed!" But to an audience of Shakespeare's age there was nothing risible in either line.—WYNDHAM (ed. 1898): [The frequency of *naked bed*] in the works of Shakespeare's play-writing contemporaries is due to their derision of a line, *Jeronimo* or *Hieronymo*, II.v.:—'What outcry calls [*sic*] me from my naked bed.' which was constantly ridiculed. [He observes that Sh.'s company acted this old play 22 times in 1592. So LEE (ed. 1907). See ll. 507–510 n.]—*N. E. D.* (1908): Orig. used with reference to the custom of sleeping entirely naked; in later use denoting the removal of the ordinary

Teaching the ſheets a whiter hew then white,
But when his glutton eye ſo full hath fed,
His other agents ayme at like delight?
VVho is ſo faint that dares not be ſo bold,
To touch the fier the weather being cold?

68 Let me excuſe thy courſer gentle boy,
And learne of him I heartily beſeech thee,
To take aduantage on preſented ioy,
Though I were dūbe, yet his proceedings teach thee
O learne to loue, the leſſon is but plaine,
And once made perfect, neuer loſt againe.

69 I know not loue (quoth he) nor will not know it,
Vnleſſe it be a Boare, and then I chaſe it,

399. *eye*] *eyes* Wynd.
400. *His*] *Hir* $Q_8$. *Her* $Q_{12}$.
401. *is so*] *so is* $Q_{12}$.
*dares*] *dare* $Q_{14}$+ (except Cam., Wynd., Dow., Bull., Pool., Rid., Kit.).
406. *thee*] $Q_2Q_3Q_4Q_{12}$. *thee,* $Q_5Q_7Q_8$, Sew.[1] *thee.* $Q_6Q_9Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State, Lint., Gild., Sew.[2], Ew., Evans, Mal.[1], Ald., Knt., Bell, Ktly., Del., Oxf., Neils., Yale, Kit. *thee:* Capell MS. and the rest.
409. *nor*] *and* $Q_{12}$.
*will not*] *will I* $Q_{16}$, State–Mal.[1]

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wearing apparel.—POOLER (ed. 1911): [The phrase] was common enough not to suggest a situation which the Elizabethan public found humorous. . . . The expression may have arisen from a practice already obsolescent.—PORTER (ed. 1912, p. 68) agrees with Wyndham, but adds: This points to a date of composition near the year 1592. . . . But the frequent mention of 'naked-bed,' in writings of various early dates with reference to the nightgownless custom of the sixteenth century, forbids certainty. [See Date of Composition, p. 388, below.]

397, 398.] MALONE (ed. 1780) compares *Cymbeline*, II.ii.15 f., "fresh lily, And whiter than the sheets!"

397–400.] MALONE (ed. 1821) quotes an apposite passage from *The Phoenix Nest*, 1593 (ed. Rollins, 1931, p. 22), beginning, "Who hath beheld faire Venus in hir pride, Of nakednes all Alablaster white, In Iuorie bed."—See also *Lucrece*, l. 472 n.

399. **glutton eye**] BROWN (ed. 1913): The same phrase occurs in Constable's *Diana*, 1592 [ed. W. C. Hazlitt, 1859, p. 5].

400. **agents**] SCHMIDT (1874): Used of the organs of the body.

402. **touch**] SCHMIDT (1875): Come in contact with in any manner.—CRAIG (ed. 1905): Shakespeare may have written "To 'proach" or "To approach."

405.] Cf. l. 129.

Tis much to borrow, and I will not owe it,
My loue to loue, is loue, but to diſgrace it,
For I haue heard, it is a life in death,
That laughs and weeps, and all but with a breath.

VVho weares a garment ſhapeleſſe and vnfiniſht?
VVho plucks the bud before one leafe put forth?
If ſpringing things be anie iot diminiſht,
They wither in their prime, proue nothing worth,
The colt that's backt and burthend being yong,
Loſeth his pride, and neuer waxeth ſtrong.

You hurt my hand with wringing, let vs part,
And leaue this idle theame, this bootleſſe chat,
Remoue your ſiege from my vnyeelding hart,
To loues allarmes it will not ope the gate,
Diſmiſſe your vows, your fained tears, your flattry,
For where a heart is hard they make no battry.

413. *in*] *of* $Q_{12}$.
414. *and weeps*] *that weeps* Sta. *with*] *in* Sew., Evans.
415. *vnfinisht*] *unfinished* Hal.
419. *burthend*] Qq., Lint., Gild.[1], Ew., Mal., Var., Ald., Knt., Bell, Ktly., Wh.[1], Cam.[2], Wynd., Pool., Yale, Rid., Kit. *burden'd* The rest.
420. *Loseth*] *Looseth* $Q_5$–$Q_8Q_{12}$, Lint., Ew. *waxeth*] *wexeth* $Q_9$.
423. *my*] *mine* $Q_{12}$.
424. *allarmes*] *alarum* $Q_5$. **alarm* $Q_6$–$Q_{16}$, State–Mal., Var., Ald., Knt., Bell.
425, 426. *flattry...battry*] Qq., State, Lint., Gild.[1] *flatt'ry...batt'ry* Gild.[2], Sew., Ew., Evans, Bull., Kit. *flattery...battery* The rest.

411. **owe**] SCHMIDT (1875): Have, possess.—See *Lucrece*, l. 1803 n., and the *L. C.*, l. 140 n.

412.] MALONE (ed. 1780): My inclination towards love is only a desire to render it contemptible.—The sense is almost lost in the jingle of words. [LEE (ed. 1907) repeats Malone's paraphrase without notice.]

416, 420.] MALONE (ed. 1780) and many later editors quote passages from an *England's Helicon* poem by H. C., which they think Sh. imitated. On that matter see Sources, pp. 391 f., below.

417. **springing**] SCHMIDT (1875): Growing.—KITTREDGE: In their early growth.

423.] MALONE (ed. 1780) quotes similar passages in *Romeo and Juliet*, I.i.219, V.iii.237.

424. **allarmes**] SCHMIDT (1874): Hostile attacks.—ONIONS (*Sh. Glossary*, 1911): Sudden attacks, surprises.

426. **battry**] BROWN (ed. 1913): Battery is an assault against an enemy's walls. By extension of meaning it signified in some cases (as here) a successful assault, a breach. Cf. *Pericles*, V.i.47.

72 VVhat canſt thou talke (quoth ſhe) haſt thou a tong? 427
O would thou hadſt not, or I had no hearing,
Thy marmaides voice hath done me double wrong,
I had my lode before, now preſt with bearing, 430
Mellodious diſcord, heauenly tune harſh ſounding,
Eares deep ſweet muſik, & harts deep ſore woũding

73 Had I no eyes but eares, my eares would loue,
That inward beautie and inuiſible,
Or were I deafe, thy outward parts would moue 435
Ech part in me, that were but ſenſible,

427. *VVhat*] $Q_2$. *What?* $Q_{12}$. *What!* Gild.², Sew.², Evans+. *What,* The rest.

*tong*] *tō* $Q_3$ (apparently).

428. *would*] *'would* Del.

429. *marmaides*] $Q_2Q_3Q_4$. *mermaids* $Q_5$–$Q_{16}$, Lint., Ew. *mermaid's* The rest.

430. *before,...bearing,*] *before,...bearing* $Q_{12}$. *before...bearing,* $Q_{13}$. **before, ...bearing;* State, Gild., Sew., Evans+ (except Wynd.). *before;...bearing,* Wynd.

*prest*] *'press'd* Coll.³

431. *harsh sounding*] Hyphened by State, Gild.²+ (except Ew., Ald., Knt., Ktly., Kit.).

432. *Eares*] $Q_2Q_3Q_4$. *Earths* $Q_5$–$Q_{16}$, Lint., Ew. *Earth's* State, Gild., Sew., Evans, Mal. *Ear's* The rest.

*deep sweet musik*] *deep sweet-musick* Capell MS. **deep-sweet musick* Mal.+ (except Coll., Huds.¹, Wh.¹, Neils., Rid.).

*deep sore woũding*] $Q_3Q_4Q_{12}$. **deep sore woũding.* $Q_2Q_5$–$Q_{11}Q_{13}$–$Q_{16}$, State, Lint., Ew., Coll.¹, Coll.², Huds.¹, Wh.¹, Neils., Rid. *deep sore-wounding!* Gild., Sew., Evans, Capell MS. *deep-sore wounding.* The rest.

434. *inuisible*] *invincible* Steevens conj. (Mal.), Coll.³ conj.

436. *in*] *of* Gild., Sew., Evans.

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429. **marmaides voice**] STEEVENS (ed. 1780): Our ancient writers commonly use *mermaid* for *Syren*. [See l. 777 and *Lucrece*, l. 1411.]—PORTER (ed. 1912) quotes Trevisa's translation of Bartholomaeus Anglicus's *De Proprietatibus Rerum* (printed *ca.* 1495), bk. XVIII, ch. 97, sig. 2G1, "The Mermayden hyght Sirena . . . drawyth shypmen to peryll by swetnesse of songe."

430.] WYNDHAM (ed. 1898) explains his reading (see Textual Notes): The sense seems to be 'I had my load before; (but I am) now press'd (down) with bearing, melodious discord,' etc. etc.—POOLER (ed. 1911) defines *prest:* Oppressed, crushed. . . . The load was his indifference, the last straw his refusal (ll. 409–426).—See l. 545.

431, 432.] On these oxymora see *Lucrece*, l. 79 n. Cf. *Venus*, ll. 837 f.

433–450.] WYNDHAM (ed. 1898): Cf. Chapman's *Ovid's Banquet of Sense* (1595), in which Ovid discourses to Corinna (Julia) of '*Auditus, Olfactus, Visus, Gustus, Tactus.*' [PORTER (ed. 1912) borrows this note without acknowledgment and adds, in violation of chronology, that "these two stanzas condense and apply to the present situation the entire outline or argument" of Chapman's 1595 poem.]

434, 436. **inuisible . . . sensible**] MALONE (ed. 1780) comments on STEEV-

Though neither eyes, nor eares, to heare nor ſee,
Yet ſhould I be in loue, by touching thee.

74 Say that the ſence of feeling were bereft me,
And that I could not ſee, nor heare, nor touch,
And nothing but the verie ſmell were left me,
Yet would my loue to thee be ſtill as much,
For frō the ſtillitorie of thy face excelling,
Coms breath perfumd, that breedeth loue by ſmelling.

75 But oh what banquet wert thou to the taſt,
Being nourſe, and feeder of the other foure,
VVould they not wiſh the feaſt might euer laſt,
And bid ſuſpition double locke the dore;

439. *feeling*] *reason* $Q_9Q_{10}Q_{11}Q_{13}$—$Q_{16}$, State—Evans.
441. *left*] *let* $Q_{15}$.
443. *stillitorie*] **stillatorie* $Q_8Q_{12}Q_{16}$, State—Evans, Bell, Huds.[1] *still'tory* Mal., Var., Ald., Knt., Dyce, Sta., Del., Huds.[2], Oxf., Yale.
444. *perfumd*] *perfumed* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull., Rid.
445. *banquet*] *banquets* $Q_{12}$.
*wert*] *were* Rid.
*taſt*] *taste* $Q_6Q_{12}$, Gild.[2]+.
447. *might*] *should* $Q_3$—$Q_{16}$, State—Mal.
448. *double locke*] Hyphened by State, Gild.[2], Sew., Evans, Capell MS., Ald.+ (except Coll.[1], Coll.[2], Wh.[1], Hal.). *double looke* Porter.

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ENS's conjecture (see Textual Notes): An opposition was, I think, clearly intended between external beauty, of which the eye is the judge, and a melody of voice, (which the poet calls *inward beauty*,) striking not the sight but the ear. I therefore believe *invisible* to be the true reading. [In his ed. 1821 he notes these identical rime-words in *Love's Labour's Lost*, V.ii.257, 259.]—ELLIS (*On Early English Pronunciation*, 1871, pt. III, p. 953): The rhyme is on *-ble*.—VIËTOR (*Sh. Phonology*, 1906, p. 96) says that the rime is on syllabic *l*.

441–444.] See l. 1178.

443. stillitorie] BELL (ed. 1855): Laboratory; also used for alembic.—WHITE (ed. 1883): Still, place of distillation.

excelling] STAUNTON (*Athenaeum*, March 14, 1874, p. 357): It at one time occurred to me that line 443 might originally have read [*exhaling* for *excelling*]. . . . But although . . . we have many very licentious rhymes, as,—*unlikely, quickly; voice, juice; ear, hair; gone, sun; beast, blest*, and the like, I question now whether Shakespeare's delicate sense could have tolerated the cacophony of [*exhaling, smelling*].

443, 444.] ANDERS (*Sh.'s Books*, 1904, p. 94) compares Marlowe's *Hero and Leander, ca.* 1593, I, 21 f., "Many would praise the sweet smell as she past, When 'twas the odour which her breath forth cast."

448.] MALONE (ed. 1790): A bolder or happier personification than this, will

Left iealouſie that ſower vnwelcome gueſt,
Should by his ſtealing in diſturbe the feaſt? 450

76 Once more the rubi-colourd portall opend,
VVhich to his ſpeech did honie paſſage yeeld,
Like a red morne that euer yet betokend,
VVracke to the ſea-man, tempeſt to the field:
Sorrow to ſhepherds, wo vnto the birds, 455
Guſts, and foule flawes, to heardmen, & to herds.

77 This ill preſage aduiſedly ſhe marketh,
Euen as the wind is huſht before it raineth: 458

449. *iealousie*] *iealously* $Q_{12}$.
450. *his*] Om. $Q_{14}Q_{15}$.
*stealing in*] *stealing; in* $Q_{12}$. Hyphened by Capell MS., Huds.[1]
451. *rubi-colourd*] **ruby-coloured* $Q_5-Q_9Q_{12}$.
*opend*] *opened* Coll.[1], Wh.[1]
452. *honie passage*] Hyphened by Coll., Ktly., Wh.[1], Hal.
454. *VVracke*] *Wreck* Gild.[2]+ (except Ew., Del., Rol., Oxf., Wynd., Bull., Yale, Kit.).
*sea-man*] **sea-men* $Q_{12}Q_{16}$, State—Evans.
455. *to*] *to the* $Q_5Q_6$.
456. *Gusts*] *Gust* $Q_6-Q_{16}$, State—Mal.
*heardmen*] *beardmen* $Q_8$. *beard-men* $Q_{12}$. *hersdmen* [sic] State.

not readily be pointed out in any of our authour's plays. [ROLFE (ed. 1883) damns this comment with an exclamation point.]

449. **iealousie**] SCHMIDT (1874): Suspicion.—See ll. 649, 1137, and *Lucrece*, l. 1516.

449, 450.] MALONE (ed. 1790) compares Catullus, V, 12 f., "nequis malus invidere possit, Cum tantum sciat esse basiorum."

453.] DYER (*Folk Lore of Sh.*, 1884, p. 62): This old piece of weather-wisdom is mentioned . . . in St Matthew xvi. 2, 3.—VERITY (ed. 1890) compares Chapman, *Hero and Leander*, *ca.* 1598, III, 177 f., "And after it a foul black day befell, Which ever since a red morn doth foretell."—See also Maplet's *Diall of Destiny*, 1581, sig. D1, "if he [=the sun] looketh red: hee betokeneth tempestes to be at hand," and APPERSON, *English Proverbs*, 1929, pp. 526 f.

456. **foule flawes**] STEEVENS (ed. 1780): Violent blasts of wind.—ALWIN THALER (*Sh.'s Silences*, 1929, pp. 184 f., 202 f.) says that scholars have cited only four instances (the last being especially dubious) of Milton's borrowing from *Venus* and *Lucrece*. These are ll. 456 and 956 f. of *Venus* as compared with *Paradise Lost*, X, 698 ("stormy gust and flaw"), V, 132 f. ("drops . . . Each in their crystal sluice"); and ll. 117 f. and 1378 f. of *Lucrece* as compared with *Comus*, l. 278 ("Dim darkness, and this leafy labyrinth"), and *Il Penseroso*, ll. 79 f. ("glowing embers . . . Teach light to counterfeit a gloom"). See also *Lucrece*, l. 335 n.

457. **aduisedly**] SCHMIDT (1874): Deliberately.—See *Lucrece*, l. 180 n.

458.] STEEVENS (ed. 1780) compares *Hamlet*, II.ii.505–508.—See SMITH, *Oxford Dictionary of English Proverbs*, 1935, p. 34.

Or as the wolfe doth grin before he barketh:
Or as the berrie breakes before it ſtaineth:
Or like the deadly bullet of a gun:
His meaning ſtrucke her ere his words begun.

78 And at his looke ſhe flatly falleth downe,
For lookes kill loue, and loue by lookes reuiueth,
A ſmile recures the wounding of a frowne,
But bleſſed bankrout that by loue ſo thriueth.
The ſillie boy beleeuing ſhe is dead,
Claps her pale cheeke, till clapping makes it red.

79 And all amaz'd, brake off his late intent,
For ſharply he did thinke to reprehend her,
VVhich cunning loue did wittily preuent,

459. *he*] *it* Knt.[2]
460. *staineth*] *straineth* $Q_5$. *staine* $Q_{12}$.
462. *strucke*] **strooke* $Q_7$–$Q_{11}Q_{13}$, Capell MS. *stroake* $Q_{12}$. *stroke* $Q_{14}Q_{15}Q_{16}$, State, Lint., Gild.[1]
464. *kill*] *kils* $Q_5$. *did kill* $Q_{12}$.
466. *But*] *And* Mal.[1] conj.
*bankrout*] *banquerout* $Q_7$–$Q_{13}$. *bankrupt* $Q_{16}$+ (except Bull., Kit.).
*loue*] **losse* Walker conj. (*Critical Examination*, 1860, I, 285), Huds.[2]
468. *red.*] *red:* $Q_6$. *red*, $Q_7Q_{10}Q_{11}$-$Q_{13}$, Ew., Ktly., Kit. *red;* Mal.+ (except Ktly., Kit.).
469. *all amaz'd*] *all in a maze* $Q_5$. *in a maze* $Q_6$–$Q_{11}Q_{13}Q_{14}Q_{15}$. *in amaze* $Q_{12}Q_{16}$, State–Mal. Hyphened by Var., Ald., Knt., Bell, Huds.[1], Dyce, Sta., Ktly., Del., Oxf., Yale. *all amazed* Glo., Cam., Wynd., Herf., Dow. *all-amazed* Huds.[2], Bull.
470. *he did*] *did he* Sta.
471. *loue*] *Love* State, Gild., Sew., Ktly.

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459. **grin**] CRAIG (ed. 1905): Emit a low growling sound.—LEE (ed. 1907): Growl.—POOLER (ed. 1911): Shows its teeth. [So *N. E. D.* (1901).]

461.] STEEVENS (ed. 1780) compares *Romeo and Juliet*, III.iii.103, "Shot from the deadly level of a gun."

**of**] I.e. out of, from. See ABBOTT, 1870, p. 110.

463. **flatly**] *N. E. D.* (1901), citing this line: In a flat or prostrate position.

466.] KINNEAR (*Cruces*, 1883, pp. 492 f.): "That by *looks* so thriveth"—*i.e.* the bankrupt, wounded by a *frown*, but recured by a *smile*, is blessed in so *thriving* in his trade in *looks*. [The play on *lookes* in l. 464 makes this conjecture not unplausible.]—POOLER (ed. 1911) approves of WALKER's conjecture *losse* (see Textual Notes), which he explains: Venus is as fortunate in being recalled to life by looks when looks had slain her, as a bankrupt restored to prosperity by his losses.

471. **wittily**] SCHMIDT (1875): Cunningly, sagaciously.

Faire-fall the wit that can ſo well defend her: 472
For on the graſſe ſhe lyes as ſhe were ſlaine,
Till his breath breatheth life in her againe.

He wrings her noſe, he ſtrikes her on the cheekes, 475
He bends her fingers, holds her pulſes hard,
He chafes her lips, a thouſand wayes he ſeekes,
To mend the hurt, that his vnkindneſſe mard,
He kiſſes her, and ſhe by her good will,
VVill neuer riſe, ſo he will kiſſe her ſtill. 480

The night of ſorrow now is turnd to day,
Her two blew windowes faintly ſhe vpheaueth, 482

472. *Faire-fall*] Two words in $Q_{11}$+.
474. *Till*] *'Till* $Q_{16}$, Lint., Gild.[1], Ew., Capell MS.
*breatheth*] *breathed* $Q_{12}$, State, Gild., Sew., Evans.
476. *fingers,*] *fingers.* $Q_1$.
480. *VVill*] *Would* Gild., Sew., Ew., Evans.
482. *vpheaueth*] Two words in $Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State, Lint., Gild.[1], Ew.

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472. **Faire-fall**] STEEVENS (ed. 1780) quotes *King John*, I.i.78, "Fair fall the bones that took the pains for me!"

473, 474.] ANDERS (*Sh.'s Books*, 1904, p. 97) compares Marlowe's *Hero and Leander*, *ca.* 1593, II, 1–3, "By this, sad Hero . . . Viewing Leander's face, fell down and fainted. He kiss'd her, and breath'd life into her lips."

478.] CRAIG (ed. 1905): The meaning is, "to cure the hurt which spoiled her beauty, and which he unkindly gave." "Marr'd" is used in the sense of "made to receive hurt."—LEE (ed. 1907) explains *mard:* Caused to her injury, had the ill effect of making.—POOLER (ed. 1911): A mixture of two phrases: (1) to mend the hurt that his unkindness caused, and (2) to mend what was marred by his unkindness, *i.e.* to restore her consciousness or colour.—BROWN (ed. 1913), agreeing with Pooler: A similar confusion, in which the thought turns from the object of the action to its effect, occurs in *Comedy of Errors*, II.i.96 f.: "What ruins are in me that can be found By him not ruin'd?"

482. **Her two blew windowes**] MALONE and STEEVENS (ed. 1780) note similar uses of *windows* (eyelids) in *Antony and Cleopatra*, V.ii.319, and *Cymbeline*, II.ii.22.—KNIGHT (ed. 1841): Doubtless the eyelids, but the epithet blue is somewhat startling. We must remember that Shakspere has described violets as "Sweeter than the lids of Juno's eyes" [*The Winter's Tale*, IV.iv.121].—HAZLITT (ed. 1852): Eyes.—SCHMIDT (1875): Eyelids. [So ONIONS (*Sh. Glossary*, 1911).]—ROLFE (*Poet-lore*, Oct., 1889, p. 484): Unquestionably eyelids . . . [which] are called *blue* on account of their "blue veins" ("Lucrece," 440).—POOLER (ed. 1911): Possibly blue-veined eyelids. . . . On the other hand,

Like the faire ſunne when in his freſh array,
He cheeres the morne, and all the earth releeueth:
And as the bright ſunne glorifies the skie:
So is her face illumind with her eye.

82 VVhoſe beames vpon his haireleſſe face are fixt,
As if from thence they borrowed all their ſhine,
VVere neuer foure ſuch lamps, together mixt,
Had not his clouded with his browes repine.
But hers, which through the criſtal tears gaue light,
Shone like the Moone in water ſeene by night.

83 O where am I (quoth ſhe,) in earth or heauen,
Or in the Ocean drencht, or in the fire:
VVhat houre is this, or morne, or wearie euen,
Do I delight to die or life deſire?

484. *earth*] *world* $Q_2$–$Q_{16}$, State–Mal., Var., Ald., Knt., Bell, Ktly., Oxf.

485. *skie:*] **skie*, $Q_5$+.

486. *illumind*] *illumined* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.

*eye.*] *eye*, Ew., Mal.¹, Rol. *eye;* Mal.²+ (except Rol.).

488. *borrowed*] *borrow'd* $Q_{11}Q_{13}$+ (except Cam.², Neils., Kit.).

490. *clouded*] *clouded*, $Q_5$–$Q_{16}$, State, Lint., Gild., Sew.², Ew., Evans.

*browes*] Qq., State–Evans. *brows'* Capell MS., Mal., Var., Ald., Knt., Bell, Huds.¹, Dyce¹, Sta., Ktly., Oxf., Yale. *brow's* The rest.

491. *hers*] *her's* Coll.²

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window is eye in *Love's Labour's Lost*, V.ii.847: "Behold the window of my heart, mine eye."—PORTER (ed. 1912): The comparison with the sun and the closing line (486) make it unmistakably clear that the eye itself is meant.—*N. E. D.* (1928): The eyes, regarded as inlets or outlets to or from the mind or soul (also *transf.* in Shaks., applied to the eyelids). [It quotes this passage, not making clear which definition applies.]—See a further discussion by B. NICHOLSON and others in *N. & Q.*, June 10, 1876, pp. 462 f.

**vpheaueth**] See l. 351 n.

488. **shine**] MALONE (ed. 1821) notes the use of this noun in *Pericles*, I.ii.123. See also l. 728.

490. **repine**] SCHMIDT (1875): Vexation, mortification.

491, 492.] MALONE (ed. 1790) compares *Love's Labour's Lost*, IV.iii.30–33.

493.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 112) compares *The Comedy of Errors*, II.ii.214, "Am I in earth, in heaven, or in hell?"

494. **drencht**] SCHMIDT (1874): Wet thoroughly.—POOLER (ed. 1911): Drowned.—*N. E. D.* (1897) gives both these meanings, but probably "immersed" is the sense here.

But now I liu'd, and life was deaths annoy,
But now I dy'de, and death was liuely ioy.

84 O thou didſt kill me, kill me once againe,
Thy eyes ſhrowd tutor, that hard heart of thine,
Hath taught them ſcornfull tricks, & ſuch diſdaine,
That they haue murdred this poore heart of mine,
And theſe mine eyes true leaders to their queene,
But for thy piteous lips no more had ſeene.

85 Long may they kiſſe ech other for this cure,
Oh neuer let their crimſon liueries weare,
And as they laſt, their verdour ſtill endure,

497. *liu'd*] *lived* Glo., Cam., Huds.², Herf., Dow., Bull.

498. *dy'de*] *died* $Q_{12}$, Var.+ (except Wh.²).

500. *Thy*] *The* $Q_5$.
*eyes shrowd*] $Q_2$. **eyes shrewd* $Q_3$–$Q_7Q_9Q_{10}$. **eyes, shrewd* $Q_8Q_{11}$-$Q_{12}Q_{13}$, State, Gild.², Sew., Evans. *eyes, shrew'd* $Q_{14}Q_{15}Q_{16}$, Lint., Gild.¹, Ew. *eyes,—shrewd* Capell MS. *eye's shrewd* Coll.¹, Coll.³, Wh.¹, Hal. *eyes' shrew'd* Del. *eyes' shrowd* Kit. *eyes' shrewd* The rest.

501. *Hath*] *Have* Gild. *Has* Sew., Evans.

502. *murdred*] $Q_2Q_3Q_5$–$Q_{16}$, State, Lint. *murther'd* Wh.¹, Rol. *mur-d'red* Neils., *Kit. **murder'd* The rest.

503. *mine*] *my* $Q_{12}$.
*eyes*] **eyes*, $Q_6$–$Q_{11}Q_{14}$+.

506. *neuer*] *neither* $Q_5$.
*liueries*] *liverie* $Q_{12}$.

507. *their*] *the* Coll.³ conj.
*verdour*] *verdure* $Q_5$+.

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497, 498.] POOLER (ed. 1911): Life was as bitter as death when Adonis was unkind; her death-like swoon was as joyful as life when he was seeking "to mend the hurt."

500. **shrowd**] SCHMIDT (1875) defines *shrewd:* Bad, evil, mischievous.—CRAIG (ed. 1905) comments on *shrowd:* The spelling . . . points to the fact that "shrew" was pronounced so as to rhyme with "know," "shrewd" being pronounced so as to rhyme with "load." [On the pronunciation of *shrew*, see VIËTOR, *Sh. Phonology*, 1906, p. 71. Only KITTREDGE (ed. 1936) keeps the old spelling.]

506. **crimson liueries weare**] HAZLITT (ed. 1852): Ruddy dress wear out.—ROLFE (ed. 1883): Referring, of course, to the lips.—LEE (ed. 1907) compares Sonnet 77 (1), "Thy glass will show thee how thy beauties wear."

507. **verdour**] STAUNTON (*Athenaeum*, March 14, 1874, pp. 357 f.): "Verdure" . . . sounds very like a sophistication. What has "verdure" to do with crimson lips? Read, I think,—"And as they last, their *virtue* still endure." It is the efficacy or virtue of her love's breath she invocates to expel infection. "Verdure," it is true, in the sense of freshness and youth, may possibly have been the poet's word; but his use of *virtue* to imply essential efficacy is so frequent, and in this place is so peculiarly appropriate, that I strongly believe it

To driue infection from the dangerous yeare:
That the ſtar-gazers hauing writ on death,
May ſay, the plague is baniſht by thy breath.

86 Pure lips, ſweet ſeales in my ſoft lips imprinted,
VVhat bargaines may I make ſtill to be ſealing?
To ſell my ſelfe I can be well contented,
So thou wilt buy, and pay, and vſe good dealing,
VVhich purchaſe if thou make, for feare of ſlips,

509. *star-gazers*] Two words in $Q_3Q_7Q_8$. *stars-gazers* $Q_5$.
510. *banisht*] *banished* Knt.[2]
511. *sweet...soft*] *soft...sweet* $Q_{12}$.
*imprinted,*] *imprinted.* Ald. *imprented,* Ktly.
515. *make,*] *make* $Q_5$, Gild.[1]

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to be the true reading. [He compares *virtue* in l. 1131 and elsewhere.]—SCHMIDT (1875): Freshness, life and vigour.—ROLFE (ed. 1883): The transition [from l. 506] to *verdure* . . . is curious, and the whole passage is a good example of the quaint "conceits" of the time. [*Verdour* means "smell, odor": see *N. E. D.* (1928), *verdure* 5.]

507–510.] STEEVENS (ed. 1780): I have somewhere read, that in rooms where plants are kept in a growing state, the air is never unwholesome.—MALONE (ed. 1821): The poet evidently alludes to a practice of his own age, when it was customary, in time of the plague, to strew the rooms of every house with rue and other strong smelling herbs, to prevent infection.—WYNDHAM (ed. 1898) takes this as a reference to the plague of 1592, as a result of which "the theatres were closed . . . from July to December." He thinks that Sh. "wrote the poem during the enforced idleness of the second half of the year 1592." See Date of Composition, pp. 386, 388 f., below.—POOLER (ed. 1911): The closing of the theatres was due to riots rather than to the Plague, which began somewhat later, and was most severe in 1593, when, according to Stow, there were 10,675 deaths. [Stow, *Annales*, 1631, p. 766, says these deaths occurred in London and its liberties between Dec. 29, 1592, and Dec. 20, 1593. Pooler also cites GREG, *Henslowe's Diary*, 1908, II, 50–54, and his statement is supported by CREIGHTON (*History of Epidemics in Britain*, 1891, I, 351 f.): "The epidemic of plague, which reached its height in the year 1593, began to be felt in London in the autumn of 1592. . . . The epidemic does not appear to have reached its height until summer [1593]. . . . [It] is mentioned in letters down to November, after which date its public interest, at least, appears to have ceased."]

509. **writ on death**] ROLFE (ed. 1883): Predicted death by their horoscopes. —POOLER (ed. 1911): Perhaps in an almanac or broad-sheet.

511. **lips, sweet seales**] MALONE (ed. 1780) compares *Measure for Measure*, IV.i.1–6, "Take, O, take those lips away . . . But my kisses bring again, bring again; Seals of love, but seal'd in vain, seal'd in vain."

515. **slips**] STEEVENS (ed. 1780): *Counterfeit* money.—FEUILLERAT (ed. 1927): It is true that 'slip' sometimes means a 'counterfeit coin,' but the con-

Set thy ſeale manuell, on my wax-red lips.

87 A thouſand kiſſes buyes my heart from me,
And pay them at thy leiſure, one by one,
VVhat is ten hundred touches vnto thee,
Are they not quickly told, and quickly gone?
Say for non-paimēt, that the debt ſhould double,
Is twentie hundred kiſſes ſuch a trouble?

88 Faire Queene (quoth he) if anie loue you owe me,
Meaſure my ſtrangeneſſe with my vnripe yeares,

516. *seale manuell*] Hyphened by Lint., Ew., Mal.+ (except Kit.).
517. *buyes my heart*] *buy my heart* State. *buy, my heart*, Mal.[1] conj.
518. *thy*] *they* Gild.[1]
519. *is*] *are* State.
*hundred*] *hundreth* $Q_{12}$.
*touches*] *kisses* $Q_7-Q_{16}$, State—Mal., Sta.
521. *non-paimēt*] *non-paimet* $Q_1$. *none-paimēt* $Q_2$. Two words in $Q_5-Q_8$.
522. *Is*] *Are* State.
*hundred*] *thousand* $Q_4Q_5Q_6$. *hundreth* $Q_{12}$.
524. *my vnripe*] *mine vnripe* $Q_{12}$.

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text shows that here 'slip' is taken in its ordinary sense of 'error.' Adonis is making a purchase, and a deed is, therefore, to be drawn; and for fear there should be some omission or error which might be invoked as a cause of non-execution, Adonis will set his seal (i.e. his lips) to the legal instrument (Venus's lips) as a token of performance (cf. line 521).—RIDLEY (ed. 1935): One sense of *slips* is 'pieces of counterfeit money,' and there is probably a play on this.

516.] BARTON (*Links between Sh. and the Law*, 1929, pp. 84 f., 131) comments on the "legal jargon" here and in l. 609. See also the notes to ll. 217–222, 335 f., 521.

517. **kisses buyes**] On this common singular verb-form see ABBOTT, 1870, pp. 235–237; C. A. SMITH, "Sh,'s Present Indicative *S*-Endings with Plural Subjects," *P. M. L. A.*, 1896, XI, 363–376; *Venus*, ll. 632, 1023 f., 1128 n.; *Lucrece*, l. 552; the *L. C.*, ll. 41, 164.

519. **touches**] SCHMIDT (1875): Kisses.

520. **told**] See l. 277 n.

521.] MALONE (ed. 1821): The poet was thinking of a conditional bond's becoming forfeited for non-payment; in which case, the entire penalty (usually the double of the principal sum lent by the obligee) was formerly recoverable at law.

522.] PORTER (ed. 1912): What an ear-charming line! Fit for the kiss-seeking lips of Love herself. No wonder the boy unbends and apologizes for his stiffness.—On *twentie* see l. 22 n.

524.] BROWN (ed. 1913): Consider my diffidence as proportional to my youth.—Cf. *strangenesse*, l. 310 n.

Before I know my ſelfe, ſeeke not to know me,
No fiſher but the vngrowne frie forbeares,
The mellow plum doth fall, the greene ſticks faſt,
Or being early pluckt, is ſower to taſt.

89 Looke the worlds comforter with wearie gate,
His dayes hot taske hath ended in the weſt,
The owle (nights herald) ſhreeks, tis verie late,
The ſheepe are gone to fold, birds to their neſt,
And cole-black clouds, that ſhadow heauens light,
Do ſummon vs to part, and bid good night.

90 Now let me ſay goodnight, and ſo ſay you,
If you will ſay ſo, you ſhall haue a kis;
Goodnight (quoth ſhe) and ere he ſayes adue,
The honie fee of parting tendred is,
Her armes do lend his necke a ſweet imbrace,
Incorporate then they ſeeme, face growes to face.

527. *plum*] *plumb* Evans, Mal., Var.
528. *early*] *yerly* $Q_9$.
*taſt*] $Q_2$–$Q_{11}Q_{13}$, State. *taste* The rest.
529. *gate*] *gait* Evans+.
530. *hot*] *hote* $Q_{12}$.
531. *shreeks,*] *screeks,* $Q_{12}$. *shrieks,*— Knt., Sta. *shrieks;* Bell, Wynd., Neils., Bull., Kit. *shrieks* Coll.[2]
*tis verie late*] Italic in Mal.[1] Quoted by Glo., *Ktly., Wh.[2], Rol., Herf., Dow.
533. *And*] *The* $Q_5$–$Q_{16}$, State–Mal.[1]
537. *she...he*] *hee...she* $Q_{12}$.
538. *honie fee*] Hyphened by Coll., Ktly., Wh.[1], Dyce[2], Dyce[3], Huds.[2]
*tendred*] *rendred* $Q_{12}$. *tender'd* Ew., Mal.+ (except Neils., Kit.). *tend'red* Neils., Kit.
540. *Incorporate*] *Incorp'rate* $Q_{12}$, Sew.[1]
*face.*] *face,* $Q_6$, Huds.[1], Ktly. *face:* Bell, Huds.[2], Dyce[2], Dyce[3], Bull. *face;* Sta., Neils., Kit.

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526. **frie**] SCHMIDT (1874): Little fishes.

527. **plum**] Cf. the *P. P.*, X (5).

529. **the worlds comforter**] MALONE (ed. 1821): The *sun.* [He compares l. 799 and *Timon of Athens*, V.i.134, "Thou sun that comforts, burn!"]—RICK (*Jahrbuch*, 1919, LV, 40) calls this line a reminiscence of Ovid, *Metamorphoses*, I, 521 f., "opiferque per orbem Dicor."

531.] STEEVENS (ed. 1780) compares *Macbeth*, II.ii.3 f., "It was the owl that shriek'd, the fatal bellman Which gives the stern'st good-night."—VERITY (ed. 1890) compares Virgil, *Georgics*, I, 402 f., "Solis et occasum servans de culmine summo Nequiquam seros exercet noctua cantus."

539, 540.] STEEVENS (ed. 1780) compares *Henry VIII*, I.i.9 f., "they clung In their embracement, as they grew together."—MALONE (ed. 1790) adds *All's Well*, II.i.36 f., "I grow to you, and our parting is a tortur'd body."

91 Till breathleſſe he diſioynd, and backward drew,
The heauenly moiſture that ſweet corall mouth,
VVhoſe precious taſt, her thirſtie lips well knew,
VVhereon they ſurfet, yet complaine on drouth,
He with her plentie preſt, ſhe faint with dearth,
Their lips together glewed, fall to the earth.

92 Now quicke deſire hath caught the yeelding pray,
And gluttonlike ſhe feeds, yet neuer filleth,
Her lips are conquerers, his lips obay,
Paying what ranſome the inſulter willeth:
VVhoſe vultur thought doth pitch the price ſo hie,
That ſhe will draw his lips rich treaſure drie.

93 And hauing felt the ſweetneſſe of the ſpoile,
VVith blind fold furie ſhe begins to forrage,
Her face doth reeke, & ſmoke, her blood doth boile,
And careleſſe luſt ſtirs vp a deſperat courage,

541. *Till*] *'Till* Capell MS.
*disioynd*] *disioyne* $Q_8Q_{12}$.
542. *moisture*] **moysture*, $Q_7$+.
544. *drouth*] *drough* $Q_5$. *droughth* $Q_6Q_7Q_8$. *drougth* $Q_{12}$. *drought* Mal., Var., Coll., Bell, Huds.[1], Dyce[1], Sta., Wh.[1]
545. *prest*] *pierst* $Q_{12}$.
546. *glewed*] **glew'd* $Q_3$–$Q_{16}$, State–Mal., Var., Ald., Dyce, Sta., Ktly., Del., Wh.[2], Oxf., Yale, Kit.
*fall*] *fell* $Q_{12}$.
547. *the*] *his* $Q_6Q_6$. *her* $Q_7$–$Q_{16}$, State–Mal.[1]
548. *gluttonlike*] Two words in $Q_5Q_6Q_8$.
551. *vultur thought*] Hyphened by Ktly.
*doth*] *dos* State.
*price*] *prise* $Q_{16}$, State, Lint. *prize* Gild., Sew., Ew., Evans.
552. *she*] *he* $Q_{12}$.
*lips*] *lips'* Capell MS., Mal.+.
553. *felt*] *found* $Q_{12}$.
*spoile*] *spo ile* $Q_1$.
554. *blind fold*] Hyphened by $Q_9$–$Q_{16}$, Lint., Gild.[1], Ew., Mal., Var. One word in the rest.
556. *desperat*] *desp'rate* $Q_{13}$.

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541, 542.] Bush (*P. Q.*, 1927, VI, 299) compares with these lines and l. 572 the account of Venus and Adonis given in Fraunce's *Third part of the Countesse of Pembrokes Yuychurch*, 1592, sig. M2, "And then *Adonis* lipps with her owne lipps kindely she kisseth, Rolling tongue, moyst mouth with her owne mouth all to be sucking, Mouth and tong and lipps, with *Ioues* drinck *Nectar* abounding."

544. **on**] See l. 160 n.

545. **prest**] See l. 430 n.

551. **vultur thought**] Cf. *Lucrece*, l. 556.

Planting obliuion, beating reaſon backe,
Forgetting ſhames pure bluſh, & honors wracke.

94 Hot, faint, and wearie, with her hard imbracing,
Like a wild bird being tam'd with too much hādling,
Or as the fleet-foot Roe that's tyr'd with chaſing,
Or like the froward infant ſtild with dandling:
He now obayes, and now no more reſiſteth,
VVhile ſhe takes all ſhe can, not all ſhe liſteth.

95 VVhat waxe ſo frozen but diſſolues with tempring,
And yeelds at laſt to euerie light impreſſion?
Things out of hope, are compaſt oft with ventring,
Chiefly in loue, whoſe leaue exceeds commiſſion:
Affection faints not like a pale-fac'd coward,

558. *wracke*] *wreck* Mal.², Var., Bell.

560. *tam'd*] *tamed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*with*] *by* $Q_8Q_{12}$.

561. *fleet-foot*] Two words in $Q_5Q_6$-$Q_7Q_9Q_{10}$.
*tyr'd*] *tired* $Q_9Q_{10}Q_{11}$, Huds., Glo., Cam., Wynd., Herf., Dow., Bull.

562. *froward*] *forward* Coll.³

564. *VVhile*] *Whiles* $Q_7Q_8$.

565, 567. *tempring...ventring*] Qq., State, Lint., Gild.¹ *temp'ring... vent'ring* Gild.², Sew.², Ew., Evans, Mal., Var., Wynd., Neils., Bull., Pool., Kit. *tempting...vent'ring* Sew.¹ *tempering...venturing* The rest.

569. *pale-fac'd*] Two words in $Q_2$–$Q_8Q_{12}Q_{15}Q_{16}$, Lint., Gild.¹, Ew. *pale-faced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

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557. **Planting obliuion**] POOLER (ed. 1911): Causing forgetfulness of all that he ought to remember.

558.] STEEVENS (ed. 1780): Here the poet charges his heroine with having forgotten what she can never be supposed to have known. Shakspeare's *Venus* may surely say with *Quartilla* in *Petronius* [*Satiricon*, ch. 25]: "Iunonem meam iratam habeam si umquam me meminerim virginem fuisse."—FURNIVALL (ed. 1877, p. xxxi n.): Shakspere is not so carried away by his subject as to show that his sympathy with it is beyond his reason. He plainly says that Venus is lustful (line 47); . . . that hers is not love, but "sweating lust" (lines 794–804).

565, 566.] STEEVENS (ed. 1780) cites *2 Henry IV*, IV.iii.140–142, "I have him already temp'ring between my finger and my thumb, and shortly will I seal with him."—MALONE (ed. 1790): It was the custom formerly to seal with soft wax, which was *tempered* between the fingers, before the impression was made.

568. **whose leaue exceeds commission**] STEEVENS (ed. 1780) defines *leaue:* Licentiousness.—SCHMIDT (1874) explains *commission:* A warrant by which any trust is held, or power exercised.—LEE (ed. 1907): Whose license or li-

But thē woes beſt, whē moſt his choice is froward.

96 VVhen he did frowne, ô had ſhe then gaue ouer,
Such nectar from his lips ſhe had not ſuckt,
Foule wordes, and frownes, muſt not repell a louer,
VVhat though the roſe haue prickles, yet tis pluckt?
VVere beautie vnder twentie locks kept faſt,
Yet loue breaks through, & picks them all at laſt.

97 For pittie now ſhe can no more detaine him,
The poore foole praies her that he may depart,
She is reſolu'd no longer to reſtraine him,
Bids him farewell, and looke well to her hart,
The which by Cupids bow ſhe doth proteſt,
He carries thence incaged in his breſt.

574. *prickles,...pluckt?*] $Q_2$. *pricks, ...pluckt:* $Q_6$–$Q_9$. *pricks,...pluckt?* $Q_{10}$. **pricks?...pluckt.* $Q_{11}Q_{13}$–$Q_{16}$, State, Lint., Gild.[2], Sew.[2], Ew., Evans, Mal.[1] *pricks,...pluckt,* $Q_{12}$. *pricks;...pluckt.* Gild.[1], Sew.[1] **prickles?...pluck'd:* Ald., Bell. *prickles!... pluck'd.* Ktly. *prickles,...pluck'd!* Wynd. **prickles,...pluck'd:* The rest.

*tis*] *is it* $Q_6$–$Q_{15}$, Capell MS., Mal.[1] *it is* $Q_{16}$, State–Evans.

579. *resolu'd*] *resolved* Gild.[1], Sew.[1], Glo., Cam., Huds.[2], Herf., Dow., Bull.

582. *thence*] *then* $Q_8Q_{12}$.
*incaged*] **ingaged* $Q_{16}$, State–Evans.

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centiousness goes beyond due warrant.—POOLER (ed. 1911): Which intemperately exceeds its instructions, is given an inch and takes an ell.

570. **his choice**] DELIUS (ed. 1872): The object of its choice.—SCHMIDT (1874): Act of choosing, election.—POOLER (ed. 1911) compares *The Winter's Tale*, V.i.211–214, "I am sorry . . . Your choice is not so rich in worth as beauty."—PORTER (ed. 1912): The chosen one.

571. **had . . . gaue**] Cf. *had forsooke*, l. 176.

575, 576.] See APPERSON, *English Proverbs*, 1929, p. 385, and SMITH, *Oxford Dictionary of English Proverbs*, 1935, p. 280.

578. **poore foole**] MALONE (ed. 1780): This was formerly an expression of tenderness. So, King Lear [V.iii.305], speaking of Cordelia: "And my poor fool is hang'd!"—PORTER (ed. 1912): Some scorn of him and envy of his chance speaks in this endearing term. It makes the reader share the sympathy.

580.] DELIUS (ed. 1872) compares *Richard III*, I.ii.204, "Even so thy breast encloseth my poor heart."

581.] MALONE (ed. 1780) cites *A Midsummer Night's Dream*, I.i.169, "I swear to thee by Cupid's strongest bow."

582. **incaged in his brest**] MALONE (ed. 1780) cites *Richard II*, II.i.102, "incaged in so small a verge."

98 Sweet boy ſhe ſaies, this night ile waſt in ſorrow, 583
For my ſick heart commands mine eyes to watch,
Tell me loues maiſter, ſhall we meete to morrow, 585
Say, ſhall we, ſhall we, wilt thou make the match?
He tell's her no, to morrow he intends,
To hunt the boare with certaine of his frends.

99 The boare (quoth ſhe) whereat a ſuddain pale,
Like lawne being ſpred vpon the bluſhing roſe, 590
Vſurpes her cheeke, ſhe trembles at his tale,
And on his neck her yoaking armes ſhe throwes.
She ſincketh downe, ſtill hanging by his necke,
He on her belly fall's, ſhe on her backe.

100 Now is ſhe in the verie liſts of loue, 595
Her champion mounted for the hot incounter,
All is imaginarie ſhe doth proue, 597

585. *loues*] Qq., Lint. *Love's* State, Gild.², Sew.², Var., Bell, Dyce, Sta., Glo., Ktly., Del., Huds.²+ (except Cam.², Wynd., Pool., Rid., Kit.). *Loves* Gild.¹, Sew.¹ *love's* The rest.
587. *tell's*] **tells* $Q_3$+.
589. *she*] *she?* $Q_{11}Q_{13}Q_{14}Q_{15}$.
591. *cheeke*] **cheekes* $Q_5$–$Q_{16}$, State–Mal.¹, Ald., Knt., Ktly., Oxf.
593. *by*] *on* $Q_5$–$Q_{16}$, State–Mal.
594. *her belly*] *his belly* Mal.²
*fall's*] **falls* $Q_3$+.
596. *hot*] *hote* $Q_7Q_8Q_{12}$.
597. *doth*] *doeth* $Q_{12}$.

583. **wast**] See l. 24 n.

584. **watch**] SCHMIDT (1875): Be awake, not sleep.

589. **pale**] *N. E. D.* (1909), citing this line: Paleness, pallor.

589, 590.] Here as in other places MALONE (ed. 1780) and many later editors think that Sh. was imitating H. C. See l. 416 n.—With l. 590 STEEVENS (the same) compares *Lucrece*, ll. 258 f.—FEUILLERAT (ed. 1927) compares Lodge, *Scillaes Metamorphosis*, 1589 (ed. Hunterian Club, p. 15): "An yuorie shadowed front . . . Next which her cheekes appeerd like crimson silk, Or ruddie rose bespred on whitest milk."

594. **her belly**] The chaste reading of MALONE (ed. 1790) is accepted only by OULTON (Sh.'s *Poems*, 1804, I, 133), who comments: Read—*his* belly.

595. **lists**] SCHMIDT (1874): Enclosed ground in which combats are fought.—LEE (ed. 1907): Technically used of the barriers of a tilting ground.—AMNER (i.e. STEEVENS, ed. 1780) points out the identical phrase and meaning, "lists of love," in Dryden's *Don Sebastian*, 1690, IV.iii (Scott and Saintsbury's Dryden, 1883, VII, 439).

597.] BROWN (ed. 1913): It is possible to take this line in two senses: (1) "All ⟨which⟩ is imaginary she doth prove," *i.e.*, she gains all that she can by imagination alone; (2) "All is imaginary ⟨which⟩ she doth prove." On the whole

He will not mannage her, although he mount her,
That worſe then Tantalus is her annoy,
To clip Elizium, and to lacke her ioy.

Euen ſo poore birds deceiu'd with painted grapes,
Do ſurfet by the eye, and pine the maw:
Euen ſo ſhe languiſheth in her miſhaps,
As thoſe poore birds that helpleſſe berries ſaw,
The warme effects which ſhe in him finds miſſing,
She ſeekes to kindle with continuall kiſſing.

But all in vaine, good Queene, it will not bee,

598. *mannage her*] *manage he* $Q_4Q_5$. *manege her* Wynd.

599. *Tantalus*] *Tantalus'* Mal.+.

601. *so*] *as* $Q_{10}Q_{11}Q_{13}$+ (except Cam.², Wynd., Neils., Bull., Pool., Yale, Rid., Kit.).

*deceiu'd*] *deceived* Glo., Cam., Huds.², Herf., Dow., Bull.

602. *the maw:*] $Q_2Q_3Q_4Q_7-Q_{11}$, Sew.², Evans, Wynd., Bull. **the mawe;* $Q_{12}-Q_{16}$, State, Lint., Gild., Sew.¹, Ew., Neils., Rid., Kit. *the maw*, The rest. *i' the maw*, Anon. conj. (Cam.).

603. *mishaps,*] *mishaps;* Walker conj. (*Critical Examination*, 1860, II, 81).

605. *effects*] *affects* $Q_{12}$, Steevens conj. (Mal.).

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the former seems the better interpretation. [He compares l. 608 and, for the omitted relative pronoun, ABBOTT, 1870, pp. 164–166.]—KITTREDGE: *Prove* = experience. All that she experiences is mere imagination—there is no actual hot encounter.

598. **mannage**] SCHMIDT (1875): Break in (as a horse).—KITTREDGE: Rather, put through the fancy tricks of manege.—See the *L. C.*, l. 112.

600. **clip**] MALONE (ed. 1780): Embrace.

601–604.] MALONE (ed. 1790): Our authour alludes to the celebrated picture of Zeuxis, mentioned by Pliny [*Natural History*, XXXV.36].—Sh. could have got this story from Tottel's *Miscellany*, 1557–1587 (ed. Rollins, 1928, I, 168), a book which he certainly knew: "thou art lyke vnto the dishe That Adrianus paynted: Wherin wer grapes portrayd so fayre That fowles for foode did there repayre." In Lodge's *Rosalynde*, 1590, another work used by Sh., is the reference (ed. Hunterian Club, p. 80): "I resemble the birds that fed themselues with ZEUXIS painted grapes; but they grewe so leane with pecking at shaddowes, that they were glad . . . to scrape for a barley cornell."

602. **pine**] SCHMIDT (1875): Starve.—BROWN (ed. 1913) compares Sonnet 75 (13), "Thus do I pine and surfeit day by day."—See *Lucrece*, l. 858 n.

604. **helplesse berries**] STEEVENS (ed. 1780): Berries that afford no *help*, i.e. nourishment.—Cf. *Lucrece*, l. 1027.

605. **effects**] MALONE (ed. 1821): Consequences produced by action.—SCHMIDT (1874): Actions, workings.—See *Lucrece*, l. 251 n.

She hath aſſai'd as much as may be prou'd,
Her pleading hath deſeru'd a greater fee,
She's loue; ſhe loues, and yet ſhe is not lou'd,
Fie, fie, he ſaies, you cruſh me, let me go,
You haue no reaſon to withhold me ſo.

Thou hadſt bin gone (quoth ſhe) ſweet boy ere this,
But that thou toldſt me, thou woldſt hunt the boare,
Oh be aduiſd, thou know'ſt not what it is,
VVith iauelings point a churliſh ſwine to goare,
VVhoſe tuſhes neuer ſheathd, he whetteth ſtill,
Like to a mortall butcher bent to kill.

On his bow-backe, he hath a battell ſet,
Of briſly pikes that euer threat his foes,

608. *prou'd*] *proved* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.

609. *deseru'd*] *deserved* Gild., Sew.¹, Glo., Cam., Huds.², Herf., Dow., Bull.

610. *loue*] *Love* State, Gild., Sew., Mal.+ (except Coll., Huds.¹, Wh.¹, Hal.).

*lou'd*] *loved* $Q_{12}$, Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.

612. *withhold*] *with hold* Ew.

615. *aduisd*] *advised* Glo., Ktly., Cam., Huds.², Wynd., Herf., Dow., Bull.

*know'st*] *knowest* $Q_7$–$Q_{10}$.

616. *iauelings*] $Q_2Q_3Q_4$. **iauelins* $Q_5Q_6Q_{11}Q_{13}$–$Q_{16}$, Lint., Gild.¹, Sew.¹, Ew. *iauelines* $Q_7$–$Q_{10}Q_{12}$. *javelin's* The rest.

617. *tushes*] *tuskes* $Q_{12}$.

*neuer sheathd*] Hyphened by Mal., Var., Ald., Knt.¹, Coll., Bell, Huds., Dyce, Sta., Ktly., Wh.¹, Hal., Del. *never sheathed* Glo., Cam., Herf., Dow. *never-sheathed* Bull.

*whetteth*] *wetteth* Evans, Hal.

619. *bow-backe*] Two words in $Q_2$–$Q_{15}$.

620. *brisly*] *bristly* $Q_6$+.

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608. **assai'd . . . prou'd**] FEUILLERAT (ed. 1927): These words have the same meaning, that of putting a metal to the test. There is besides a play on the word *prove*='to test' and 'to feel.' [See *prove* in l. 597.]

617, 624. **tushes**] SCHMIDT (1875): Plur[al of *tusk*].

618. **mortall**] MALONE (ed. 1780): Deadly. [See l. 953 n. and *Lucrece*, l. 364 n. SCHMIDT (1875) wrongly defines it as "human."]

619. **battell**] SCHMIDT (1874): An array similar to an army drawn up.—*N. E. D.* (1888), citing only this passage: A martial array, a line.—WYNDHAM (ed. 1898): I retain the obsolete spelling [*battel*] as better befitting the almost obsolete sense, viz. a division of an army arrayed.—HERFORD (ed. 1899): Phalanx.

619–621.] For the borrowing here from Ovid or Golding's translation of the *Metamorphoses* see Sources, pp. 393 f., below.

His eyes like glow-wormes ſhine, when he doth fret
His ſnout digs ſepulchers where ere he goes,
Being mou'd he ſtrikes, what ere is in his way,
And whom he ſtrikes, his crooked tuſhes ſlay.

His brawnie ſides with hairie briſtles armed,
Are better proofe then thy ſpeares point can enter,
His ſhort thick necke cannot be eaſily harmed,
Being irefull, on the lyon he will venter,
The thornie brambles, and imbracing buſhes,
As fearefull of him part, through whom he ruſhes.

Alas, he naught eſteem's that face of thine,
To which loues eyes paies tributarie gazes,

621. *eyes...shine,...fret*] $Q_2Q_3Q_4$. **eies...shine...fret*, $Q_5$–$Q_{15}$, Rid. *eyes,...,shine...fret*, $Q_{16}$, State–Evans. *eyes,...shine...fret;* Mal.[1] *eyes,..., shine...fret;* Mal.[2], Var., Dyce, Glo., Cam., Huds.[2], Wh.[2], Rol., Wynd., Herf., Dow., Neils., Bull., Pool. **eyes...shine...fret;* The rest.

623. *mou'd*] *moved* Gild.[1], Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

624. *crooked*] *cruel* Var., Ald., Knt., Coll., Bell, Huds., Dyce, Sta., Glo., Ktly., Wh.[1], Hal., Del., Oxf.
*tushes*] *tusks doth* $Q_{12}$.

625, 627. *armed...harmed*] *arm'd... harm'd* Mal.[2]+ (except Coll.[1], Coll.[2], Bell, Wh.[1], Hal., Cam., Wynd., Neils., Bull., Pool., Rid., Kit.).

627. *easily*] *easly* $Q_5Q_6$.

628. *venter*] *venture* Gild.+ (except Bull., Pool., Kit.).

631. *naught*] *nought* $Q_5$–$Q_{13}Q_{16}$+ (except Bell, Dyce, Wh.[1], Bull., Yale, Kit.).
*esteem's*] **esteemes* $Q_3$+.

632. *loues eyes*] $Q_2$–$Q_6$. **loues eie* $Q_7$–$Q_{10}$. **Loues eye* $Q_{11}Q_{13}$–$Q_{16}$, Gild.[1] *Loves-eye* $Q_{12}$. *Love's eye* State, Lint., Gild.[2], Sew., Mal.[1] *love's eye* Ew., Evans. *love's eyes* Coll., Wh.[1], Hal. *Love's eyes* The rest.
*paies*] *pay* Mal.[2]+ (except Neils., Bull., Kit.).

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623. **mou'd**] Cf. the *L. C.*, l. 101.

626. **proofe**] SCHMIDT (1875): Applied to defensive arms tried and found impenetrable.

629, 630.] STEEVENS (ed. 1780): Thus Virgil [*Aeneid*, VII, 676 f.] describing the rapid passage of two centaurs through the woods: "dat euntibus ingens Silva locum, et magno cedunt virgulta fragore."

631–633.] BAYNES (*Fraser's Magazine*, May, 1880, pp. 631 f.) notes a borrowing here from Ovid's *Metamorphoses*, X, 547–549, "non movet aetas Nec facies nec quae Venerem movere, leones Saetigeresque sues oculosque animosque ferarum."

632. **eyes paies**] The modernization of the grammar here by all but three editors since 1790 (see Textual Notes) is extraordinary. For other instances of the singular verb-form with a plural subject see l. 517 n.

Nor thy ſoft handes, ſweet lips, and chriſtall eine,
VVhoſe full perfection all the world amazes,
But hauing thee at vantage (wondrous dread!)
VVold roote theſe beauties, as he root's the mead.

Oh let him keep his loathſome cabin ſtill,
Beautie hath naught to do with ſuch foule fiends,
Come not within his danger by thy will,
They that thriue well, take counſell of their friends,
VVhen thou didſt name the boare, not to diſſẽble,
I feard thy fortune, and my ioynts did tremble.

Didſt thou not marke my face, was it not white?
Saweſt thou not ſignes of feare lurke in mine eye?
Grew I not faint, and fell I not downe right?
VVithin my boſome whereon thou doeſt lye,
My boding heart, pants, beats, and takes no reſt,
But like an earthquake, ſhakes thee on my breſt.

633. *Nor*] *Not* Cam.[1]
*handes*] *hand* $Q_{16}$, State–Evans.
635. *vantage*] *'vantage* Evans, Coll.[3]
*wondrous*] *wonderous* $Q_5$–$Q_8$. *wond'rous* Capell MS., Mal., Var.
*dread*] *deed* Coll.[3] conj.
636. *root's*] **roots* $Q_3$+.
638. *naught*] *nanght* $Q_1$. *nought* $Q_9$+ (except Dyce, Wh.[1], Bull., Yale, Kit.).
642. *and*] *aud* $Q_1$.
643. *my*] *his* $Q_8$ (changed in MS. to *this*).
644. *Sawest*] **Saw'st* $Q_{11}$+ (except Kit.).
*eye*] **eyes* $Q_3Q_4Q_5$.
645. *downe right*] One word in Lint., Gild.[2], Sew.[2]+.
646. *doest*] *dost* $Q_5$+.
647. *takes*] *take* $Q_8$.

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633. **eine**] This plural form occurs also in *Lucrece*, ll. 643, 1229, and the *L. C.*, l. 15.

637. **cabin**] MALONE (ed. 1790): *Cabin* in the age of Queen Elizabeth ſignified a ſmall mean dwelling place, and was much in uſe. The term ſtill is uſed univerſally through Ireland, where the word *cottage* is ſcarcely ever employed. [See ll. 854, 1038, and the *P. P.*, XIV (3). In this line it has the sense (see *N. E. D.*, 1893) of "the den or hole of a wild beast."]—PORTER (ed. 1912): Later, l. 1038, it is used for the eye sockets as housing the eyes. [See *Lucrece*, l. 442 n.]

639.] MALONE (ed. 1790): Expoſe not yourſelf to one who has the power to do you miſchief.— *N. E. D.* (1897) defines *danger:* Power . . . to hurt or harm. [It cites, among other examples, *The Merchant of Venice*, IV.i.180, which is repeated by an anonymous writer discussing this line in the *Athenaeum*, Oct. 28, 1911, p. 531.]

642. **feard**] SCHMIDT (1874): Feared for.

For where loue raignes, diſturbing iealouſie,
Doth call him ſelfe affections centinell,
Giues falſe alarmes, ſuggeſteth mutinie,
And in a peacefull houre doth crie, kill, kill,
Diſtempring gentle loue in his deſire,
As aire, and water do abate the fire.

This ſower informer, this bate-breeding ſpie,
This canker that eates vp loues tender ſpring,
This carry-tale, diſſentious iealouſie,
That ſomtime true newes, ſomtime falſe doth bring,

649. *loue*] *Love* State, Gild., Sew., Knt.+ (except Coll., Wh.[1], Hal.).
651. *Giues*] *Giue* $Q_9$.
653. *Distempring*] $Q_2Q_3Q_4Q_{16}$, State–Evans. *Distemp'ring* $Q_{11}Q_{13}$-$Q_{14}Q_{15}$, Mal., Var., Wynd., Neils., Bull., Pool., Kit. *Distempering* The rest.
*loue*] *Love* State, Gild., Sew., Knt., Dyce, Sta., Glo., Ktly., Cam., Del., Huds.[2]+ (except Rid.).
*in*] *with* $Q_5$–$Q_{16}$, State–Mal.
654. *do*] *doth* $Q_5$–$Q_{16}$, State–Mal.
655. *bate-breeding*] *bare-breeding* $Q_5Q_6$. Two words in $Q_{11}$, Evans. *'bate-breeding* Ktly.
656. *eates*] *eat's* Var.
*loues*] Qq., Lint. *Love's* State, Gild.[2], Sew., Dyce, Sta., Glo., Ktly., Cam., Del., Huds.[2]+ (except Rid.). *Loves* Gild.[1] *love's* The rest.
657. *carry-tale*] Two words in $Q_4Q_8Q_{14}Q_{15}$.
*dissentious*] *dissensions* $Q_{11}Q_{16}$, Lint. *dissentions* $Q_{13}Q_{14}Q_{15}$. *dissension's* State.
658. *somtime*[1]] **somtimes* $Q_3$–$Q_9Q_{12}$, Mal., Ktly.
*somtime*[2]] **somtimes* $Q_{12}$, Ktly.
*doth*] *dos* State.

652. **kill, kill**] MALONE (ed. 1790): These were, I think, the words formerly uttered when orders were issued to an army for general slaughter.—STAUNTON (ed. 1860): This was the ancient cry of assault in the English army. [He thus annotates *Lear*, IV.vi.191, and cites *Coriolanus*, V.vi.131.]

653. **Distempring**] SCHMIDT (1874): Putting out of temper, making ill-humoured.—ONIONS (*Sh. Glossary*, 1911): Disturbing, disordering.—POOLER (ed. 1911): Diluting, and hence abating, or quenching. [So *N. E. D.* (1897), quoting this line.]

655. **bate-breeding**] STEEVENS (ed. 1780): *Bate* is an obsolete word signifying *ſtrife, contention.*

655–657.] GRAY (*S. P.*, 1928, XXV, 303 f.) says this balanced rhetorical structure (cf. *Lucrece*, ll. 220–223), which is repeated in *Titus Andronicus*, II.i.21–23, "this queen, This goddess, this Semiramis, this nymph, This siren that will charm Rome's Saturnine," helps to prove that Sh. revised the play about 1594.

656. **canker**] SCHMIDT (1874): Worm that preys upon blossoms.—See l. 798.
**spring**] MALONE (ed. 1790): A young shoot or plant.—With the line STEEVENS (ed. 1780) compares *Romeo and Juliet*, II.iii.30, "Full ſoon the canker death eats up that plant."—Cf. *springs*, *Lucrece*, l. 950 n.

657. **carry-tale**] STEEVENS (ed. 1780) cites *Love's Labour's Lost*, V.ii.463.

Knocks at my heart, and whiſpers in mine eare,
That if I loue thee, I thy death ſhould feare.

111 And more then ſo, preſenteth to mine eye,
The pic̃ture of an angrie chafing boare,
Vnder whoſe ſharpe fangs, on his backe doth lye,
An image like thy ſelfe, all ſtaynd with goare,
VVhoſe blood vpon the freſh flowers being ſhed,
Doth make thē droop with grief, & hang the hed.

112 VVhat ſhould I do, ſeeing thee ſo indeed?
That tremble at th' imagination,
The thought of it doth make my faint heart bleed,
And feare doth teach it diuination;
I prophecie thy death, my liuing ſorrow,
If thou incounter with the boare to morrow.

113 But if thou needs wilt hunt, be rul'd by me,

660. *should*] *shall* $Q_{12}$.
662. *angrie chafing*] *angry chasing* $Q_6Q_8Q_{12}$. Hyphened by Mal., Ald., Knt., Dyce, Sta., Glo., Ktly., Cam., Del., Huds.$^2$+ (except Wynd., Neils., Rid., Kit.). *angry, chafing* Bell, Wynd. *angry-chafed* Walker conj. (*Critical Examination*, 1860, I, 34).
666. *thē*] *'em* Gild., Sew., Evans.
*droop*] *drop* $Q_{16}$, State—Evans.
667, 668. *indeed?...imagination,*] Gild., Sew., Ew., Evans. *indeed?... imagination?* $Q_2$. *indeed...imagination?* $Q_3$. **indeede,...imagination,* $Q_6Q_7Q_9$—$Q_{16}$, State, Lint., Mal. *indeed;...imagination*, $Q_8$. **indeed,... imagination?* The rest.
668. *That*] *Than* Wh.$^1$
*tremble*] *trembling* $Q_4$—$Q_{16}$, State—Mal.
*th'*] *the* Mal.+ (except Coll., Huds., Hal., Dyce$^2$, Dyce$^3$, Wynd., Bull., Pool., Kit.).
669. *faint heart*] Hyphened by Ew.
673. *wilt*] *will* State, Gild., Sew., Evans, Sta., Knt.$^2$
*rul'd*] *ruled* Glo., Cam., Huds.$^2$, Wynd., Herf., Dow., Bull.

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658.] STEEVENS (ed. 1780) compares Virgil, *Aeneid*, IV, 188, "Tam ficti pravique tenax quam nuntia veri."

665–666.] PARROTT (*M. L. R.*, 1919, XIV, 28 f.) compares these lines and 1055 f. with *Titus Andronicus*, II.iii.199–201, "rude-growing briers, Upon whose leaves are drops of new-shed blood As fresh as morning dew distill'd on flowers."

668, 670. **imagination . . . diuination**] For other examples of the dissyllabic ending *ion* see ABBOTT, 1870, pp. 367 f.

671, 672.] MALONE (ed. 1780) compares the prophecy in *Romeo and Juliet*, III.v.54–56.

673–708.] LEE (*Life*, 1898, p. 76 n.): [These lines have] curious resemblances to the *Ode de la Chasse* (on a stag hunt) by . . . Estienne Jodelle, in his *Œuvres*

Vncouple at the timerous flying hare,
Or at the foxe which liues by ſubtiltie,
Or at the Roe which no incounter dare:
Purſue theſe fearfull creatures o're the downes,
And on thy wel breathd horſe keep with thy hoūds

114 And when thou haſt on foote the purblind hare,

674. *timerous*] *tim'rous* Ew.
675. *which*] *who* Ew.
677. *o're*] *ou'r* $Q_{12}$.
678. *wel breathd*] $Q_2$–$Q_8$. *well-breathed* Glo., Huds.², Bull. Hyphened by the rest.
*hoūds*] $Q_2Q_3Q_{12}$. *hounds*, $Q_5Q_6Q_{11}$. *hounds:* Bell. **hounds.* The rest.

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& *Meslanges Poetiques*, 1574 [sigs. 2D4ᵛ–2H3ᵛ].—FEUILLERAT (ed. 1927, p. 174): I fail to see where the likeness comes in.

674. **Vncouple**] SCHMIDT (1875): Loose hounds from their couples, set loose. —POOLER (ed. 1911) cites Topsell's *Historie of Foure-footed Beastes*, 1607, sig. 2A3ᵛ, "Then let him loose another [hound], and seeing them runne in one course, vncouple all the houndes."

674–676.] ROOT (*Classical Mythology in Sh.*, 1903, pp. 31 f.) compares Ovid, *Metamorphoses*, X, 537–539, "Hortaturque canes tutaeque animalia praedae, Aut pronos lepores aut celsum in cornua cervum Aut agitat dammas."

676. **dare**] SCHMIDT (1874) notes that Sh. uses in the third person "*dare* and *dares* indiscriminately." See also ABBOTT, 1870, p. 262.

678. **wel breathd**] SCHMIDT (1875): Long-breathed, lasting, of good bottom. —POOLER (ed. 1911): Sound in wind, able to undergo great exertion without panting or losing breath.

679–708.] ANON. (*Quarterly Review*, April, 1864, p. 437): Whether he [Sh.] was a deer-stealer or not, it is certain he had been on the track of a hare. He knew poor puss's form, and had often seen her powdering the dew-drops into mist as she ran. He is intimately acquainted with her habits.—MINTO (*Characteristics of English Poets*, 1874, p. 387): None of his [Sh.'s] descriptions are more touching and tender than the picture of the protracted anxieties of the hunted hare.—BAGEHOT (*Sh. the Man*, 1901, pp. 12–14): It is absurd . . . to say we know *nothing* about the man who wrote that [i.e. ll. 679–708]: we know that he had been after a hare. It is idle to allege that mere imagination would tell him that a hare is apt to run among a flock of sheep, or that its so doing disconcerts the scent of hounds. . . . This very species of incidental, casual, and perpetual reference to "the mighty world of eye and ear" is the particular characteristic of Shakespeare.—SPURGEON (*Sh.'s Imagery*, 1935, pp. 104 f.): I should imagine from his images that he [Sh.] knew personally much more about the Cotswold sport of coursing and of hunting the hare generally than he did of deer hunting. . . . [Ll. 673–708] prove that he knew all about it; but here again . . . the intensity of his feeling is for the victim, rather than for the fun of the chase.—See also General Criticism, pp. 504, 508, 517, 519, below.

679. **purblind**] POOLER (ed. 1911) cites Topsell's *Historie of Foure-footed*

Marke the poore wretch to ouer-ſhut his troubles, 680
How he outruns the wind, and with what care,
He crankes and croſſes with a thouſand doubles,
The many muſits through the which he goes,
Are like a laberinth to amaze his foes.

Sometime he runnes among a flocke of ſheepe, 685
To make the cunning hounds miſtake their ſmell,

680. *Marke*] *Make* $Q_5$.
*wretch*] $Q_2$–$Q_5Q_{12}$, Mal.[1] *wretch;* Gild.[2], Sew.[2], Ew., Evans. *wretch*, The rest.
*ouer-shut*] **over-shoot* Steevens conj. (Mal.), Ald.+ (except Coll.[1], Coll.[2], Bell, Huds.[1], Wynd.).
681. *wind*] *winds* Oxf., Yale.
683. *musits*] *musites* $Q_{14}$. *umsits* $Q_{16}$, State, Gild., Sew., Ew., Evans. *umfits* Lint. *musets* Capell MS., Coll., Huds., Dyce, Glo., Ktly., Wh., Del., Oxf., Herf., Dow., Neils., Bull.
684. *to*] *t'* $Q_6$–$Q_{16}$, State–Evans. *amaze*] *maze* Capell MS.
685. *Sometime*] *Sometimes* $Q_{12}$. *a*] *the* $Q_5$–$Q_{16}$, State–Mal.[1] *flocke*] *flocks* $Q_{12}$.
686. *smell*] *swell* $Q_{14}$.

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*Beastes*, 1607, sig. 2A1: "The eie-lids [of hares] . . . are too short to couer their eies, and therefore this sence is very weake in them, and besides their ouermuch sleepe, their feare of Dogges and swiftnesse, causeth them to see the lesse."

680. **ouer-shut**] STEEVENS (ed. 1780): I would read over-*shoot*, i.e. fly beyond.—MALONE (ed. 1790): To *shut up* in Shakspeare's age signified to *conclude*. I believe therefore the text is right.—DYCE (ed. 1832): Malone absurdly . . . attempts to defend in a note . . . "*overshut*." [In his eds. 1857–1876 he calls *ouer-shut* "a manifest misprint."]—BELL (ed. 1855): To get shut meant to get rid of anything.—COLLIER (ed. 1858): [Malone's definition] may seem a little overstrained, but nevertheless it is safer to adhere to [$Q_1$].—WHITE (ed. 1865): [*Ouer-shut* is] a mere phonographic error.—SCHMIDT (1875) defines only *overshoot:* Fly beyond.—*N. E. D.* (1909) calls *overshut* an "obs. form of *overshoot*," which it defines, citing this passage, as "to shoot, dart, run, or pass beyond (a point, limit, stage, etc.)."—POOLER (ed. 1911) in support of *overshoot* cites Turbervile's *Noble Arte of Venerie*, 1576 (1908 reprint, p. 11): "[The hounds] are hote, and doe quickly ouershoote the tracke or path of the chace which they vndertake."—Nearly all the editors (see Textual Notes) have adopted Steevens's reading.

682. **crankes**] MALONE (ed. 1790): Winds. [He compares *1 Henry IV*, III.i.98.]—SCHMIDT (1874): Runs in windings.

683. **musits**] STEEVENS (ed. 1780): A *muset* is a gap in a hedge. See Cotgrave's explanation of the French word *Trouée* [*Dictionarie*, 1611, sig. 4I6$^v$, "A gap, or muset in a hedge"].—NARES (*Glossary*, 1822): The opening in a fence or thicket through which a hare, or other beast of sport, is accustomed to pass. *Muset*, French.—WYNDHAM (ed. 1898): A hare's muse (French *musse*) is still the common and only term for the round hole made in a fence through which a hare traces her run. *Musit* is from the Fr. diminutive *mussette*.—*N. E. D.* (1908) cites this as its first example, explaining as *meuse* or *muse* in the sense given by Wyndham.

And ſometime where earth-deluing Conies keepe, 687
To ſtop the loud purſuers in their yell:
And ſometime ſorteth with a heard of deare,
Danger deuiſeth ſhifts, wit waites on feare. 690

116 For there his ſmell with others being mingled,
The hot ſent-ſnuffing hounds are driuen to doubt,
Ceaſing their clamorous cry, till they haue ſingled
VVith much ado the cold fault cleanly out,
Then do they ſpend their mouth's, eccho replies, 695
As if an other chaſe were in the skies.

117 By this poore wat farre off vpon a hill, 697

687. *sometime*] *sometimes* $Q_{12}$.
692. *hot sent-snuffing*] Three words in $Q_5Q_6$. *hot-sent snuffing* $Q_{12}$. Hyphened by $Q_{16}a$, State–Evans.
693. *clamorous*] *clam'rous* Ew.
*till*] *'til* Ew., Capell MS.
695. *mouth's*] **mouths* $Q_5+$.
697. *this*] *this*, $Q_6+$ (except $Q_{12}$, Gild., Sew., Evans).
*wat*] **Wat* $Q_3+$.

685–688.] POOLER (ed. 1911) cites Turbervile's *Noble Arte of Venerie*, 1576 (1908 reprint, p. 165): "I haue seene Hares oftentimes runne into a flocke of sheepe in the fielde when they were hunted, and woulde neuer leaue the flocke, vntill I was forced to couple vp my houndes, and folde vp the sheepe . . . and then the Hare would forsake them."

687. **keepe**] MALONE (ed. 1821): Dwell.

689. **sorteth with**] MALONE (ed. 1780): *Accompanies*, consorts with. *Sort* anciently signified a *troop*, or *company*.

693. **Ceasing . . . cry**] POOLER (ed. 1911): A sign of good hounds. [He quotes passages from *The Master of Game*, *ca.* 1406–1413 (1904 reprint, pp. 59, 60 f.)]

**singled**] POOLER (ed. 1911): To single is to distinguish the scent of the chase, *i.e.* the hunted animal, from that of another which has crossed its path. [He quotes Turbervile's *Noble Arte of Venerie*, 1576 (1908 reprint, p. 35), "Houndes do oftentimes single that one [scent] from that other."]

694. **cold fault**] ROLFE (ed. 1883): Cold scent, loss of scent.—So *N. E. D.* (1901), citing this line as its first example.

695. **spend their mouth's**] SCHMIDT (1875): Bark. [He notes the phrase also in *Henry V*, II.iv.70, and *Troilus and Cressida*, V.i.98.]—WYNDHAM (ed. 1898): A term of venery.

695, 696.] POOLER (ed. 1911) cites *Titus Andronicus*, II.iii.17–19, "the babbling echo mocks the hounds, Replying shrilly to the well-tun'd horns, As if a double hunt were heard at once."—KITTREDGE compares *A Midsummer Night's Dream*, IV.i.117–120, "Never did I hear Such gallant chiding; for, besides the groves, The skies, the fountains, every region near Seem'd all one mutual cry."

Stands on his hinder-legs with liſtning eare, 698
To hearken if his foes purſue him ſtill,
Anon their loud alarums he doth heare, 700
And now his griefe may be compared well,
To one ſore ſicke, that heares the paſſing bell.

118 Then ſhalt thou ſee the deaw-bedabbled wretch, 703

698. *hinder-legs*] Two words in $Q_5$+.
*listning*] *list'ning* Sew.[1], Neils., Bull., Pool., Kit. *listening* Mal.+ (except Neils., Bull., Pool., Kit.).
700. *their*] *with* $Q_4Q_5$.
*alarums*] **alarmes* $Q_{12}$, Ew.
702. *sore sicke*] Hyphened by Lint., Ew., Mal.[1], Ald., Bell, Ktly.
*passing bell*] Hyphened by Knt.[1], Bell, Huds., Dyce, Sta., Glo., Cam., Del., Wh.[2]+ (except Kit.).
703. *deaw-bedabbled*] Two words in $Q_{12}$, Coll.[3]

697. **wat**] NARES (*Glossary*, 1822): A familiar term among sportsmen for a hare; why, does not appear. Perhaps for no better reason than *Philip*, for a sparrow, *Tom*, for a cat, and the like.—COLLIER (ed. 1858): "Wat" is still the name for a hare in many country districts: it may be often heard in Warwickshire.—DELIUS (ed. 1872): Like our [German] *Lampe* a proverbial name of a hare.—DYER (*Folk Lore of Sh.*, 1884, p. 178): A familiar expression amongst sportsmen for a hare is "wat," so called perhaps from its long ears or wattles.—*N. E. D.* (1928): Prob. a use of *Wat*, short for *Walter*. [Its first example dates about 1500, its last 1692.]

698.] POOLER (ed. 1911) compares Topsell's *Historie of Foure-footed Beastes*, 1607, sig. 2A3: "When she [the hare] hath left both hunters and Dogs a great way behind her, she getteth to some little hill or rising of the earth, there she raiseth her selfe vpon her hinder legges, like a Watch-man in his Tower, obseruing how farre or neare the enemy approacheth."

700. **alarums**] NAYLOR (*Sh. and Music*, 1896, p. 166): The noise of the dogs hunting the hare.

702.] POOLER (ed. 1911) notes that Topsell's *Historie of Foure-footed Beastes*, 1607, sig. 2A2$^v$, says of a hare pursued by a fox: "So was hir flight and want of rest like a sicknesse before her death, and the Foxes presence like the voice of a passing bell."

703. **deaw-bedabbled**] SCHMIDT (1874) cites *A Midsummer Night's Dream*, III.ii.442 f., "Never so weary, never so in woe; Bedabbled with the dew, and torn with briers."—CRAIG (ed. 1905): Shakespeare may have taken this expression from a book he well knew, Florio's *Montaigne's Essays*. [Craig cites the 1605 edition. In the first edition, 1603, bk. II, ch. 11, sig. Y4, the passage in question runs, "I cannot well endure a seely dew-bedabled hare to groane, when she is seized vpon by the howndes." Florio's book was entered in the Stationers' Register on Oct. 20, 1595, and June 4, 1600 (Arber, *Transcript*, 1876, III, 50, 162); but, even so, Craig's statement involves a curious violation of chronology.]—LEE (ed. 1907): Montaigne's French text gives the hare no epithet at all.—Cf. Robert Markham's *Description, Of . . . Sir Iohn Burgh*, 1628, sig. B2, "deare teare bedabled Ghost."

Turne, and returne, indenting with the way,
Ech enuious brier, his wearie legs do ſcratch,
Ech ſhadow makes him ſtop, ech murmour ſtay,
For miſerie is troden on by manie,
And being low, neuer releeu'd by anie.

Lye quietly, and heare a litle more,
Nay do not ſtruggle, for thou ſhalt not riſe,
To make thee hate the hunting of the bore,
Vnlike my ſelfe thou hear'ſt me moralize,
Applying this to that, and ſo to ſo,
For loue can comment vpon euerie wo.

704. *indenting*] *intending* $Q_5$.
705. *do*] *doth* $Q_5$+ (except Kit.).
708. *releeu'd*] *relieved* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull., Pool., Yale.
712. *my ſelfe*] **thy ſelfe* $Q_4$–$Q_5Q_{12}$, Mal.

703, 705. **wretch . . . scratch**] See ELLIS, *On Early English Pronunciation*, 1871, pt. III, p. 954. He cites a similar consonantal rime, *adder: shudder*, ll. 878, 880.

704. **indenting**] SCHMIDT (1874): Zigzaging.—WHITE (ed. 1883): Making a much-curved line like that of indentures; so called from being written in duplicate upon one piece of parchment and then cut apart on an irregular indenting line; one being given to each party, the fitting or matching of them at the indenture was thought a preventive against fraud. [So RIDLEY (ed. 1935), who adds: "Hence it came to mean to follow a zigzag course."]—CRAIG (ed. 1905) thinks Sh. followed Golding's Ovid, 1567, VII, 1016, sig. $N5^v$, "[The fox] doubling and indenting still auoydes his enmies lips."—Cf. Robert Markham's *Description, Of . . . Sir Iohn Burgh*, 1628, sig. $C4$, "when he sees, A drunken man indenting for a fall."

705. **enuious**] SCHMIDT (1874): Malignant, mischievous, spiteful.

**brier . . . legs do scratch**] Sh. is, of course, responsible for the false concord of *brier* and *do*, though only KITTREDGE (ed. 1936) among editors retains it. See ABBOTT, 1870, pp. 298 f., on this common "confusion of proximity," and cf. l. 840 n.

710.] BROWN (ed. 1913): Cf. Golding's translation of Ovid's *Metamorphoses*, IV.459–460 [for which see Sources, p. 404, below].

712. **moralize**] MALONE (ed. 1790): To *moralize* here means to *comment*.—BELL (ed. 1855): The practice of moralizing works—that is, of drawing moral applications and maxims from treatises, fables, and romances—prevailed extensively in the middle ages. . . . It is to this custom Venus alludes when she says that it is unlike herself to moralize, 'applying this to that, and so to so.' [Quoted by WYNDHAM (ed. 1898).]—BROWN (ed. 1913): That is, draw lessons from the habits of the animals she has been describing. In the medieval *Bestiary* the account of each animal was followed thus by a formal "moral." Cf. *Lucrece*, 104.

120 VVhere did I leaue? no matter where (quoth he) 715
Leaue me, and then the ſtorie aptly ends,
The night is ſpent; why what of that (quoth ſhe?)
I am (quoth he) expected of my friends,
And now tis darke, and going I ſhall fall.
In night (quoth ſhe) deſire ſees beſt of all. 720

121 But if thou fall, oh then imagine this,
The earth in loue with thee, thy footing trips,
And all is but to rob thee of a kis,
Rich prayes make true-men theeues: ſo do thy lips
Make modeſt Dyan, cloudie and forlorne, 725
Leſt ſhe ſhould ſteale a kiſſe and die forſworne.

122 Now of this darke night I perceiue the reaſon,
Cinthia for ſhame, obſcures her ſiluer ſhine, 728

720. *sees*] *sets* $Q_{12}$.
721. *thou*] *you* $Q_{12}$.
724. *make*] *made* Wh.[1]
*true-men*] *rich-men* $Q_4$. *rich men* $Q_5$–$Q_{16}$, State–Mal. Two words in Var.+ (except Coll.[1], Coll.[2], Sta., Hal., Bull.).
725. *Dyan*] *Diana* Gild.
728. *shame*] *shames* $Q_9$.
*siluer shine*] *silver shrine* Sew., Evans. Hyphened by Ktly.

715. **leaue**] OULTON (Sh.'s *Poems*, 1804, I, 136): Leave off. [He notes the pun with *Leaue* in the following line.]—Cf. *Lucrece*, l. 148.

718. **expected of**] Expected by. See ABBOTT, 1870, p. 112, and cf. *Lucrece*, l. 22.

720.] AMNER (i.e. STEEVENS, ed. 1780) compares *Romeo and Juliet*, III.ii.8 f., "Lovers can see to do their amorous rites By their own beauties."—MALONE (ed. 1790): So, in Marlowe's *Hero and Leander* [I, 191], which preceded the present poem: "—dark night is Cupid's day."—Compare Weever's *Faunus and Melliflora*, 1600, sigs. $B4^v$, D1, "the night for Louers was the day," "in the darke best sighted louers be."

722. **footing**] SCHMIDT (1874): Step, tread. [So *N. E. D.* (1901).]—POOLER (ed. 1911): Almost "feet."—See the notes to ll. 147 f.

723.] STEEVENS (ed. 1780) compares *The Two Gentlemen*, II.iv.159 f., "lest the base earth Should from her vesture chance to steal a kiss."

724. **true-men**] MALONE (ed. 1821): *True men*, in the language of Shakspeare's time, meant *honest men*. [*N. E. D.* (1926) shows the same to be true of Chaucer's time. The line is more or less proverbial.]

725. **cloudie**] LEE (ed. 1907): Gloomy.—FEUILLERAT (ed. 1927): Has here the double meaning of 'covered with clouds' and 'gloomy.'—See *Lucrece*, l. 1084.

726. **die forsworne**] STEEVENS (ed. 1780): I.e. having broken her oath of virginity.

728. **shine**] See l. 488 n.

Till forging nature be condemn'd of treaſon,
For ſtealing moulds from heauen, that were diuine,
VVherin ſhe fram'd thee, in hie heauens deſpight,
To ſhame the ſunne by day, and her by night.

123 And therefore hath ſhe brib'd the deſtinies,
To croſſe the curious workmanſhip of nature,
To mingle beautie with infirmities,
And pure perfection with impure defeature,
Making it ſubiect to the tyrannie,
Of mad miſchances, and much miſerie.

124 As burning feauers, agues pale, and faint,
Life-poyſoning peſtilence, and frendzies wood,
The marrow-eating ſickneſſe whoſe attaint,
Diſorder breeds by heating of the blood,

729. *Till*] *'Til Ew., Capell MS.
731, 733. *fram'd...brib'd*] *framed... bribed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
735. *beautie*] *beauties* Ew.
738. *mad*] *sad* $Q_7$–$Q_{16}$, State–Mal.
739. *feauers*] *fever* Sew., Ew., Evans.
*agues pale,*] $Q_2Q_3Q_4$. *agues, pale* $Q_5$–$Q_{10}$. *ague pale* Ew. *agues pale* The rest.
740. *Life-poysoning*] *Life-poisning* $Q_5$. *Life-pois'ning* $Q_6$. Two words in $Q_9Q_{11}$.
*frendzies*] $Q_2Q_3Q_4$. *frenzy's* State. *frenzie* Ew. *frenzies* The rest.
*wood*] *woad* Sew., Evans. *wode* Ew.
741. *marrow-eating*] One word in $Q_{12}$. Two words in $Q_{16}$, Lint., Gild.¹, Ew.
742. *heating*] *beating* $Q_{16}$, State, Lint., Gild.

729. **forging**] SCHMIDT (1874): Counterfeiting.—BROWN (ed. 1913) notes "a somewhat similar counterfeiting figure" in Daniel's *Complaint of Rosamond*, 1592, ll. 150 f. (Grosart's Daniel, I, 86), "Treason to counterfeit the seale of Nature, The stampe of heauen, impressed by the highest."

733–738.] BROWN (ed. 1913): The idea here expressed of Cynthia bribing the Destinies presents a slight resemblance to that of Mercury bribing the Fates to overturn Jove in *Hero and Leander*, I.v.441 ff.

736. **defeature**] STEEVENS (ed. 1780): This word is derived from *defaire*, Fr. *to undo*. [He quotes *The Comedy of Errors*, V.i.299, "strange defeatures in my face."]—SCHMIDT (1874): Disfigurement. [So *N. E. D.* (1897), citing this line.]

738. **mad**] MALONE (ed. 1821): Burning fevers, frenzies wood, and damn'd despair [ll. 739, 740, 743], are well entitled to this epithet.

739. **pale, and faint**] LEE (ed. 1907): Causing paleness and faintness or feebleness.

740. **wood**] MALONE (ed. 1780): Frantick.

741. **attaint**] SCHMIDT (1874): Infection.

Surfets, impoſtumes, griefe, and damnd diſpaire, 743
Sweare natures death, for framing thee ſo faire.

125 And not the leaſt of all theſe maladies, 745
But in one minutes fight brings beautie vnder,
Both fauour, ſauour, hew, and qualities,
VVhereat th' impartiall gazer late did wonder,
Are on the ſudden waſted, thawed, and donne,
As mountain ſnow melts with the midday ſonne. 750

126 Therefore deſpight of fruitleſſe chaſtitie,
Loue-lacking veſtals, and ſelfe-louing Nuns,
That on the earth would breed a ſcarcitie,
And barraine dearth of daughters, and of ſuns;
Be prodigall, the lampe that burnes by night, 755
Dries vp his oyle, to lend the world his light.

743. *impostumes*] *imposthumes* State, Gild.[2]+ (except Mal., Var., Coll., Wh.[1], Hal.).
744. *Sweare*] *Sweares* $Q_{12}$. *Sweet* Coll.[3]
746. *fight*] *sight* $Q_6$–$Q_{16}$, State–Mal.[1]
*brings*] *brought* Ew.
748. *th'*] *the th'* $Q_1$. *the* Ew., Capell MS., Mal.[2]+ (except Coll., Huds., Wh.[1], Hal., Dyce[2], Dyce[3], Wynd., Bull., Kit.).
*impartiall*] **imperiall* $Q_5$–$Q_{16}$, State–Mal.[1]
749. *thawed*] $Q_2Q_3$. **thaw'd* The rest.
750. *mountain snow*] Hyphened by Mal., Var., Ald., Knt., Dyce[1], Sta., Glo., Ktly., Del., Wh.[2], Oxf., Herf., Dow., Neils., Yale.
752. *selfe-louing*] Two words in $Q_5$–$Q_8$.
753. *That*] *Thus* Sew.[1]
754. *dearth*] *death* $Q_5Q_6Q_8Q_{12}$.
*suns*] **sons* $Q_2$+.

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743. **impostumes**] SCHMIDT (1874): Abscesses.

745, 746.] MALONE (ed. 1780): The least of these maladies after a *momentary engagement* subdues beauty.

747. **fauour**] SCHMIDT (1874): Figure, features, countenance.—POOLER (ed. 1911): Beauty, or rather winsomeness, as in the proverb, "Kissing goes by favour." [*N. E. D.* (1901) recognizes the meanings "attractiveness, comeliness, beauty."]

748. **impartiall**] SCHMIDT (1874): Indifferent.

749. **donne**] See l. 197 n.

750.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 137) compares *2 Henry VI*, III.i.223, "cold snow melts with the sun's hot beams."

751. **fruitlesse chastitie**] POOLER (ed. 1911, p. xxiii) compares Marlowe, *Hero and Leander*, *ca.* 1593, I, 317, "fruitless cold Virginity."

752–756.] MALONE (ed. 1790): Ye nuns and vestals, says Venus, imitate the example of the lamp, that profiteth mankind at the expence of its own oil. . . .

127 VVhat is thy bodie but a ſwallowing graue, 757
Seeming to burie that poſteritie.
VVhich by the rights of time thou needs muſt haue,
If thou deſtroy them not in darke obſcuritie? 760
If ſo the world will hold thee in diſdaine,
Sith in thy pride, ſo faire a hope is ſlaine.

128 So in thy ſelfe, thy ſelfe art made away,
A miſchiefe worſe then ciuill home-bred ſtrife,
Or theirs whoſe deſperat hands them ſelues do ſlay, 765
Or butcher ſire, that reaues his ſonne of life:

758. *posteritie.*] **posteritie*, $Q_2$–$Q_{16}$, State–Evans, Bell, Coll.², Ktly. *posterity* Capell MS. and the rest.
760. *darke*] *their* $Q_5$–$Q_{16}$, State–Mal.¹
764. *home-bred*] *home-brēd* $Q_4$.
765. *theirs*] *their's* Mal.¹, Coll.³ *desperat*] *desp'rate* $Q_{12}$. *do*] *to* $Q_4Q_5$.
766. *butcher sire*] $Q_2Q_3Q_4$, Coll.¹, Coll.², Huds.¹, Wh.¹, Hal., Kit. *butchers sire* $Q_5$–$Q_{11}Q_{13}$–$Q_{16}$, Lint., Sew.¹, Ew. *boutchers fire* $Q_{12}$. *butcher's sire* State, Gild., Sew.², Evans, Capell MS. Hyphened by the rest. *reaues*] *raves* Sew.¹

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The preceding precept here illustrated is general, without any limitation of either time or space.

757–762.] MALONE (ed. 1780) compares Sonnet 3 (7 f.), "who is he so fond will be the tomb Of his self-love, to stop posterity?"—CRAIG (ed. 1905): This is the idea which is harped upon in the early Sonnets of Shakespeare. See Sonnets iv.–vi.—See ll. 127–132 n., 163–174 n.

758, 760. **posteritie . . . obscuritie**] WALKER (*Critical Examination*, 1860, I, 110–113) discusses this "peculiar Mode of Rhyming," which is repeated in *Lucrece*, ll. 352, 354 f. He gives numerous examples from other Elizabethan poets.—VAN DAM and STOFFEL (*William Sh.*, 1900, p. 189) believe that Sh. cannot possibly have read the proofs of $Q_1$ and overlooked the "metrical lapse" in the rime *posteri-tŷ: ob-scûrity*. In their view the corrector of the press in l. 760 "must have changed *'stroy* into *destroy*. The faulty metre of this line admits of no other explanation."—DODGE (University of Wisconsin *Sh. Studies*, 1916, pp. 174–200), discussing "An Obsolete Elizabethan Mode of Rhyming," cites *Lucrece*, ll. 352, 354 f., and numerous similar cases, and decides (p. 179): What we have here is a bygone mode of rhyming so alien to our main traditions that we can hardly believe it was ever recognized by reputable moderns. [He gives uses in Spenser, Daniel, Drayton, Donne, and others, particularly Chapman, whose rimes (pp. 197 f.) "are almost unbelievable," "a debauch."]

759. **needs**] On the adverb *needs* see ABBOTT, 1870, p. 35.

766.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 178) compares *Richard III*, V.v.25 f., "The father rashly slaughtered his own son; The son, compell'd, been butcher to the sire."

Foule cankring ruſt, the hidden treaſure frets,
But gold that's put to vſe more gold begets.

129 Nay then (quoth Adon) you will fall againe,
Into your idle ouer-handled theame,
The kiſſe I gaue you is beſtow'd in vaine,
And all in vaine you ſtriue againſt the ſtreame,
For by this black-fac't night, deſires foule nourſe,
Your treatiſe makes me like you, worſe & worſe.

130 If loue haue lent you twentie thouſand tongues,
And euerie tongue more mouing then your owne,
Bewitching like the wanton Marmaids ſongs,
Yet from mine eare the tempting tune is blowne,
For know my heart ſtands armed in mine eare,
And will not let a falſe ſound enter there.

131 Leſt the deceiuing harmonie ſhould ronne,

767. *Foule cankring*] $Q_2$–$Q_6$. **Foule cank'ring* $Q_{12}$, Pool., Kit. *Foul-cankering* Sew.[1], Dyce, Sta., Glo., Cam.[1], Del., Huds.[2], Wh.[2], Rol., Oxf., Wynd., Herf., Dow., Yale. *Foul-cank'ring* Neils., Bull. **Foul cankering* The rest.

771. *bestow'd*] *bestowed* Sta.

773. *black-fac't*] Two words in $Q_7$–$Q_{10}$. *black-faced* Var., Glo., Cam., Huds.[2], Oxf., Wynd., Herf., Dow., Bull. *black'd-fac'd* Ald., Knt.[1], Ktly.

774. *treatise*] *treaty* State.
*you,*] *you* $Q_5$+.

775. *haue*] *hath* $Q_{12}Q_{14}Q_{15}Q_{16}$, State–Evans.

777. *Marmaids*] $Q_2Q_3Q_4$. *mirmaides* $Q_5$. **mermaides* $Q_6$–$Q_{16}$, Lint., Gild.[1], Sew.[1] *mermaid's* The rest.

778. *mine*] *my* Bell.

779. *mine*] *my* $Q_7$–$Q_{11}Q_{13}$–$Q_{16}$, State–Mal.[1]

780. *there.*] $Q_2$–$Q_5Q_{12}$. *there,* $Q_6$, Ew., Rol., Neils., Kit. *there:* $Q_{11}Q_{13}$–$Q_{16}$, State, Lint., Gild.[2], Sew., Evans. *there;* The rest.

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767. **frets**] SCHMIDT (1874): Eats or wears away.

768.] STEEVENS (ed. 1780) compares *The Merchant of Venice*, I.iii.96 f.—MALONE (ed. 1790) observes that "in Marlowe's poem [I, 234–236], Leander uses the same argument to Hero": "Then treasure is abus'd, When misers keep it: being put to loan, In time it will return us two for one."

769. **you will fall**] BROWN (ed. 1913): Not futurity, but volition: you are determined to fall.

772.] See JENTE, *Proverbs of Sh.*, 1926, p. 435, and SMITH, *Oxford Dictionary of English Proverbs*, 1935, p. 236.

773.] VERITY (ed. 1890) compares *Lucrece*, l. 674.

774. **treatise**] SCHMIDT (1875): Discourse, talk.

Into the quiet cloſure of my breſt,
And then my litle heart were quite vndone,
In his bed-chamber to be bard of reſt,
No Ladie no, my heart longs not to grone,
But ſoundly ſleeps, while now it ſleeps alone.

132 VVhat haue you vrg'd, that I can not reproue?
The path is ſmooth that leadeth on to danger,
I hate not loue, but your deuiſe in loue,
That lends imbracements vnto euery ſtranger,
You do it for increaſe, ô ſtraunge excuſe!
VVhen reaſon is the bawd to luſts abuſe.

133 Call it not loue, for loue to heauen is fled,
Since ſweating luſt on earth vſurpt his name,
Vnder whoſe ſimple ſemblance he hath fed,
Vpon freſh beautie, blotting it with blame;
VVhich the hot tyrant ſtaines, & ſoone bereaues:
As Caterpillers do the tender leaues.

134 Loue comforteth like ſun-ſhine after raine,
But luſts effect is tempeſt after ſunne,
Loues gentle ſpring doth alwayes freſh remaine,
Luſts winter comes, ere ſommer halfe be donne:
Loue ſurfets not, luſt like a glutton dies:

784. *bed-chamber*] *bed-chalmer* $Q_{12}$. Two words in Ew.
787. *vrg'd*] *urged* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
788. *on to*] **vnto* $Q_5$–$Q_{16}$, State–Mal.[1]
790. *lends*] *leads* $Q_{12}$.
794. *vsurpt*] *vsurpe* $Q_5$. *usurps* $Q_{16}$, State–Mal.[1]
797. *hot*] *hote* $Q_{12}$.
801. *alwayes*] *alway* $Q_{12}$.
803. *lust*] *lusts* $Q_{14}Q_{15}$.

782. **closure**] SCHMIDT (1874): Enclosure. [He cites Sonnet 48 (11), *Richard III*, III.iii.10.]

787. **reproue**] SCHMIDT (1875): Disprove, confute.

789. **I hate not loue**] Compare this statement with ll. 409–414, 423–426.

**deuise in loue**] SCHMIDT (1874): Manner of thinking, cast of mind [in loving].—POOLER (ed. 1911): It might be better to explain "behaviour when in love, plan or mode of conducting your love affairs."

797, 798.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, pp. 136 f.) compares *2 Henry VI*, III.i.89 f., "Thus are my blossoms blasted in the bud, And caterpillars eat my leaves away."

801, 802.] MALONE (ed. 1780) compares *Lucrece*, ll. 48 f.

Loue is all truth, luſt full of forged lies.

135 More I could tell, but more I dare not ſay, 805
The text is old, the Orator too greene,
Therefore in ſadneſſe, now I will away,
My face is full of ſhame, my heart of teene,
Mine eares that to your wanton talke attended,
Do burne them ſelues, for hauing ſo offended. 810

136 VVith this he breaketh from the ſweet embrace,
Of thoſe faire armes which bound him to her breſt,
And homeward through the dark lawnd runs apace,
Leaues loue vpon her backe, deeply diſtreſt,
Looke how a bright ſtar ſhooteth from the skye; 815

805. *but*] *yet* $Q_{12}$.
809. *Mine*] *My* State.
*talke*] *calls* $Q_{16}$, State—Evans.
811. *this*] *this*, $Q_7$—$Q_{11}Q_{13}$, Gild.$^2$+ (except Ew., Var., Knt., Coll., Wh.$^1$, Hal., Del., Oxf., Yale, Kit.).
813. *lawnd*] $Q_2Q_3Q_4$, Mal.$^2$, Var., Ald., Bell, Ktly., Cam., Wynd., Pool., Rid. **lawnes* $Q_5$—$Q_{15}$, Capell MS., Mal.$^1$ *lanes* $Q_{16}$, State—Evans. *lawn* Coll., Huds.$^1$, Wh.$^1$ *laund* The rest.
814. *loue*] **Loue* $Q_4$, State, Gild., Sew., Evans+.
815, 816. *Looke...eye*] Between dashes in Wynd.
815. *skye;*] $Q_2$. *sky*— Kit. **sky*, The rest.

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804.] BROWN (ed. 1913) compares Greene, *Perimedes the Blacke-Smith*, 1588 (Grosart's Greene, VII, 92), "lust had lies, but loue quoth he sayes truth."

806. greene] See l. 128 and the *P. P.*, IV (2) n.

807. in sadnesse] POOLER (ed. 1911): Seriously, truly.

808. teene] GILDON (ed. 1710, p. lxxii): Pain, Anguish, Wrath, Anger.—MALONE (ed. 1780): Sorrow.—SCHMIDT (1875): Vexation, pain, grief. [Practically all editors define it. See the *L. C.*, l. 192.]—With the line SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 137) compares *2 Henry VI*, II.iii.17, "Mine eyes are full of tears, my heart of grief."

809, 810.] STEEVENS (ed. 1780) compares *Cymbeline*, I.vi.141 f., "I do condemn mine ears that have So long attended thee."—DELIUS (ed. 1872): Upon this proverbial burning of the ears when they have heard something which they should not have heard Shakespeare also plays in *Much Ado*, III.i.107, "What fire is in mine ears?"

813. lawnd] KNIGHT (ed. 1841): A plain among trees.—HALLIWELL-PHILLIPPS (ed. 1865): The laund was properly a turfy road through a wood, a word here appropriately used, not merely a lawn.—SCHMIDT (1874): Lawn, glade. [So *N. E. D.* (1908).]—WYNDHAM (ed. 1898): An open space of untilled ground in a wood.—HERFORD (ed. 1899): A wild uncultivated plain.

815, 816.] See COLERIDGE's comment on these lines, General Criticism, pp. 477 f., below.—LEE (ed. 1907) compares Peele's *Tale of Troy*, 1589, l. 257

So glides he in the night from Venus eye. 816

137 VVhich after him ſhe dartes, as one on ſhore
Gazing vpon a late embarked friend,
Till the wilde waues will haue him ſeene no more,
VVhoſe ridges with the meeting cloudes contend: 820
So did the mercileſſe, and pitchie night,
Fold in the obiect that did feed her ſight.

138 VVhereat amaſ'd as one that vnaware,
Hath dropt a precious iewell in the flood,
Or ſtoniſht, as night wandrers often are, 825
Their light blowne out in ſome miſtruſtfull wood;
Euen ſo confounded in the darke ſhe lay,
Hauing loſt the faire diſcouerie of her way. 828

816. *eye.*] **eye:* $Q_6Q_7Q_9Q_{10}Q_{11}Q_{13}$, Capell MS., Cam., Pool., Rid. *eye;* Lint., Ew., Mal.+ (except Bell, Cam., Wynd., Pool., Rid.). *eye*— Wynd.

818. *Gazing*] *Gazeth* Capell MS.

*late embarked*] Hyphened by Capell MS., Mal.+.

819. *Till*] **'Til* Ew., Capell MS.

821. *mercilesse,...night,*] $Q_2Q_3$. **mercilesse...night,* $Q_4Q_5Q_9-Q_{16}$, Lint., Gild., Sew., Ew., Evans. **merciless... night* The rest.

822. *Fold in*] Hyphened by $Q_9Q_{10}$-$Q_{11}Q_{13}Q_{14}Q_{15}$, Capell MS., Dyce², Dyce³, Huds.², Bull.

823. *amas'd*] *amazed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

824. *Hath*] *Had* $Q_{12}$.

825. *stonisht*] $Q_2-Q_5Q_{12}$, Gild., Sew., Evans, Dyce, Glo., Hal., Wh.², Wynd., Herf., Dow., Neils., Bull., Yale, Kit. **'stonish'd* The rest.

*night wandrers*] $Q_2-Q_{10}$. Hyphened by $Q_{11}-Q_{14}$. *night wanderers* Gild.¹, Coll., Wh.¹, Hal. *night-wand'rers* Wynd., Kit. *night-wanderers* The rest.

827. *Euen*] *E'en* Sew.¹

828. *discouerie*] *discoverer* Steevens conj. (Mal.).

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(Bullen's Peele, 1888, II, 254), "As shoots a streaming star in winter's night." —Bush (*Mythology and the Renaissance Tradition*, 1932, p. 141) compares Golding's Ovid, 1567, II, 404–406, sig. D4, XIV, 978, sig. 2C2, "But *Phaeton* . . . Shot headlong downe. . . . Like to [a] starre in Winter nights," "There glyding from the sky a starre streyght downe too ground was sent."

817–820.] Steevens (ed. 1780): See the scene in *Cymbeline* [I.iii] where Imogen tells Pisanio how he ought to have *gazed* after the vessel in which Posthumus was *embark'd*.

825.] Steevens (ed. 1780) compares *Lear*, III.ii.43 f., "the wrathful skies Gallow the very wanderers of the dark."—Verity (ed. 1890) compares *A Midsummer Night's Dream*, II.i.39, "Mislead night-wanderers, laughing at their harm."

826. **mistrustfull*] Schmidt (1875): Easily begetting suspicion and apprehension.

And now ſhe beates her heart, whereat it grones,
That all the neighbour caues as ſeeming troubled,
Make verball repetition of her mones,
Paſſion on paſſion, deeply is redoubled,
Ay me, ſhe cries, and twentie times, wo, wo,
And twentie ecchoes, twentie times crie ſo,

830. *neighbour caues*] Hyphened by $Q_{16}$, State, Lint., Gild.[1], Ew., Mal., Var., Ald., Knt., Coll., Bell, Dyce[1], Sta., Ktly., Wh.[1], Hal., Del.

831. *repetition*] *repetitions* $Q_{12}$.

832. *deeply*] *doubly* Walker conj. (*Critical Examination*, 1860, III, 251), Wh.

833. *Ay*] *Eigh* $Q_9Q_{10}$. *Ah* State, Ew., Mal., Var., Ald., Knt., Coll., Bell, Huds., Sta., Ktly., Wh.[1], Hal., Del.

834, 840. *ecchoes*] *eccho's* Gild., Sew.

834. *so*,] *so*. $Q_2$+.

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828. **discouerie**] STEEVENS (ed. 1780) conjectures: Discover*er*, i.e. *Adonis*.—MALONE (the same) remarks that *discouerie* here means "discoverer." In his ed. 1790 he cites a similar use of *information*="informer" in *Coriolanus*, IV.vi.53.—SCHMIDT (1874): I.e. him who showed, by whose light she perceived her way.—POOLER (ed. 1911), commenting on Malone's note: See also "divorce" for divorcer, l. 932, and "conduct" in the sense of body-guard, *Twelfth Night*, III.iv.265. [*N. E. D.* (1897) and ONIONS (*Sh. Glossary*, 1911) do not recognize this meaning.]—CRAIG (ed. 1905): The fair lightener of her path. [So FEUILLERAT (ed. 1927).]

829–840.] For supposed similarities between this passage and Lodge's *Scillaes Metamorphosis* see ll. 847–885 n. and Sources, pp. 395–399, below.

829–852.] POOLER (ed. 1911, p. xxx) and FEUILLERAT (ed. 1927, p. 173) think this whole passage indebted to Ovid's tale of Narcissus and Echo (*Metamorphoses*, III, 495–498): "Quotiensque puer miserabilis [Narcissus] 'eheu' Dixerat, haec [Echo] resonis iterabat vocibus 'eheu'; Cumque suos manibus percusserat ille lacertos, Haec quóque reddebat sonitum plangoris eundem." See Sources, pp. 399 f., below.

832. **Passion**] SCHMIDT (1875): Violent sorrow.—POOLER (ed. 1911): Lamentation.—KITTREDGE (ed. 1936): Any stormy emotion or its expression in words or action.

**deeply**] WALKER (*Critical Examination*, 1860, III, 251): Does this mean that her groans were re-echoed from the depths of the forest? It seems possible that Shakespeare wrote *doubly*, as in the common reading of Macbeth [I.ii.38].—WHITE (ed. 1865): I am sure that here "deeply" is a misprint for 'doubly.' "Deeply redoubled" is a notably infelicitous expression; and the last two lines of the stanza show that the poet had in mind only the number of the repetitions. [He compares *Macbeth*, I.ii.38, "Doubly redoubled strokes," and *Richard II*, I.iii.80, "thy blows, doubly redoubled."]

834. **crie so**] G. H. RENDALL (*Personal Clues*, 1934, p. 60 n.) conjectures "Crys O!" Somewhat obscurely he adds that his conjecture is "confirmed by 'the choir of echoes answers O!'" in l. 840.

She marking them, begins a wailing note,
And ſings extemporally a wofull dittie,
How loue makes yong-men thrall, & old men dote,
How loue is wiſe in follie, fooliſh wittie:
Her heauie antheme ſtill concludes in wo,
And ſtill the quier of ecchoes anſwer ſo.

Her ſong was tedious, and out-wore the night,
For louers houres are long, though ſeeming ſhort,
If pleaſd themſelues, others they thinke delight,
In ſuch like circumſtance, with ſuch like ſport:
Their copious ſtories oftentimes begunne,
End without audience, and are neuer donne.

For who hath ſhe to ſpend the night withall,

835. *marking*] *marketh* $Q_{12}$.
*wailing*] *waiting* Sew.[1]
836. *extemporally*] *extemprally* $Q_5$. *extemp'rally* $Q_6Q_7Q_9$–$Q_{16}$, Lint., Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Dyce, Sta., Del., Huds.[2] *extempr'ally* $Q_8$. *extempore* State.
837. *yong-men*] Two words in $Q_2$+.
838. *foolish wittie*] Hyphened by Mal.+ (except Coll.[1], Coll.[2], Wh.[1], Hal.).
840. *quier*] *quire* $Q_7$–$Q_{16}$, State, Lint., Gild.[1] *choir* Gild.[2]+.
*answer*] *answers* $Q_{15}Q_{16}$, State–Mal., Ald., Bell, Ktly.
841. *song*] *son* Ew.
843. *If*] *It* $Q_{16}$, State, Lint.
*pleasd*] *pleased* Glo., Cam., Huds.[2], Herf., Dow., Bull.
*others*] *other* $Q_8Q_{12}$.
844. *such like...such like*] Both hyphened by State, Gild.[2], Sew., Evans, Capell MS., Dyce, Sta., Glo., Cam., Del., Huds.[2]+ (except Oxf., Wynd., Yale).
847. *who*] *whom* Huds.[1]

837, 838.] BROWN (ed. 1913): The sentiment in this ditty fits neither the situation (in which Adonis has just succeeded in repulsing love) nor the character of the goddess of Love. One suspects that it may be an echo of some lyric of the time.—On the oxymora see *Lucrece*, l. 79 n.

840. **quier of ecchoes answer**] MALONE (ed. 1821) objects, as often, to the grammar.—KNIGHT (ed. 1841): We hold that [i.e. Malone's objection] to be a false refinement which destroys the landmarks of an age's phraseology. Ben Jonson, in his 'English Grammar' [ed. A. V. Waite, 1909, p. 129], lays down as a rule that "nouns signifying a multitude, though they be of the singular number, require a verb plural." The rule would appear still more reasonable when the plural is more apparently expressed in the noun of multitude [as here].—See l. 705 n.

842.] See the *P. P.*, XIV (25–27) n.

844. **circumstance**] SCHMIDT (1874): Detailed account.

847. **who . . . withall**] On *who* for *whom* and on *withal* as "the emphatic form of . . . *with* after the object at the end of a sentence" see ABBOTT, 1870, pp. 187, 130 f., and *Lucrece*, l. 1500.

But idle ſounds reſembling paraſits? 848
Like ſhrill-tongu'd Tapſters anſwering euerie call,
Soothing the humor of fantaſtique wits, 850
She ſayes tis ſo, they anſwer all tis ſo,
And would ſay after her, if ſhe ſaid no.

143 Lo here the gentle larke wearie of reſt,
From his moyſt cabinet mounts vp on hie,
And wakes the morning, from whoſe ſiluer breſt, 855
The ſunne ariſeth in his maieſtie,
VVho doth the world ſo gloriouſly behold, 857

848. *idle sounds resembling*] *idle, sounds-resembling*, Sta.
*parasits*] $Q_2Q_3Q_4$, Bull., Kit. *parasites* The rest.
849. *shrill-tongu'd*] *shrild tongu'd* $Q_5Q_6$. **shrill tongu'd* $Q_7$–$Q_{10}Q_{12}$. *shrill-tongued* Knt., Huds., Sta., Glo., Cam., Wh.², Rol., Wynd., Herf., Dow., Bull., Pool., Rid.
850. *wits,*] $Q_2$–$Q_5$. *wits:* $Q_6$–$Q_9Q_{12}$. *wits.* Gild.², Sew., Evans. *wits?* The rest. *wights* Theobald conj. (Mal.), Coll.³ conj.
851. *sayes*] *said* $Q_5$–$Q_{16}$, State–Mal.
*answer all*] *answere, all* $Q_{12}$. *answer all*, $Q_{13}$+ (except Cam., Wh.², Rol., Wynd., Herf., Dow., Pool., Rid.). *answer all,*— Capell MS.

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847–885.] For supposed similarities between this passage and Lodge's *Scillaes Metamorphosis* see ll. 829–840 n. and Sources, pp. 397–399, below.

848. **resembling parasits**] ROLFE (ed. 1883): Servilely echoing what she says.

848, 850. **parasits . . . humor of fantastique wits**] THEOBALD (in Jortin, *Miscellaneous Observations*, 1732, II, 243): The exercise of this fantastick humour is not so properly the character of Wits, but persons of a wild and jocular extravagance of temper. To suit this idea, as well as to close the rhyme more fully, I am persuaded the Poet wrote [*fantastick Wights*].—STEEVENS (ed. 1780) compares the "Anon, anon, sir," scene in *1 Henry IV*, II.iv. He adds: *Fantastick* is applied with singular propriety to the *wits* of Shakspeare's age. The rhime . . . may be weak, but the old reading is certainly the true one. [The rime is perfect in the earliest quartos, as MALONE (ed. 1821) observes, and in two modern editions: see Textual Notes.]

853. **gentle larke**] SCHMIDT (1874) explains *gentle:* Amiable, lovely, full of endearing qualities.—"LUCIS" (*N. & Q.*, June 27, 1908, p. 505): Shakespeare here used the word without any intentional meaning at all; it is a mere grace note appealing to the ear. . . . The choice of the word . . . is, so far as mere sound is concerned, exquisite.—THOMAS BAYNE (the same, Aug. 29, 1908, p. 166): The bird is deservedly called gentle because of its apparent nobility of nature and conduct.—J. F. PALMER (the same): We must rest content that the metre is good and the word "gentle" euphonious, without pressing any special meaning into it.

854. **cabinet**] ROLFE (ed. 1883): Nest.—*N. E. D.* (1893), citing this passage: A dwelling, lodging; a den or hole of a beast. [Cf. l. 637 n.]

That Ceader tops and hils, ſeeme burniſht gold.

144 Venus ſalutes him with this faire good morrow,
Oh thou cleare god, and patron of all light,
From whom ech lamp, and ſhining ſtar doth borrow,
The beautious influence that makes him bright,
There liues a ſonne that ſuckt an earthly mother,
May lend thee light, as thou doeſt lend to other.

145 This ſayd, ſhe haſteth to a mirtle groue,
Muſing the morning is ſo much ore-worne,
And yet ſhe heares no tidings of her loue;
She harkens for his hounds, and for his horne,
Anon ſhe heares them chaunt it luſtily,
And all in haſt ſhe coaſteth to the cry.

858. *That*] *The* $Q_{16}$, State—Evans, Knt., Dyce[3].
*Ceader tops*] Hyphened by Gild.[2]+ (except Ew., Kit.).
859. *this*] *his* $Q_{12}$.
861. *doth*] *dos* State.
862. *beautious*] *beauties* Lint.
863. *There*] *Their* $Q_5$.
*an*] *a* $Q_{12}$.
864. *doest*] *dost* $Q_6$+.
865. *mirtle groue*] Hyphened by Ktly.
866. *morning...ore-worne*] *morne... ore worne* $Q_8$. *morne...overworne* $Q_{12}$.
867. *tidings*] *tithings* $Q_{12}$.
868. *his hounds*] *hounds* $Q_6$.
870. *coasteth*] *posteth* $Q_{12}$.

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858.] MALONE (ed. 1790) compares Sonnet 33 (1–4).

863. **suckt . . . mother**] Venus is figurative, not literal. Adonis was the son of Myrrha by her own father, Cinyras, king of Cyprus. He was born after Myrrha had been changed to a myrtle tree, and was apparently reared by naiads. See Ovid, *Metamorphoses*, X, 503–514.

866. **Musing**] MALONE (ed. 1780): Wondering.
**ore-worne**] *N. E. D.* (1909), citing this as the first of two examples: Spent in time; passed away.—Cf. l. 135 n.

869. **chaunt it**] On *it* "used indefinitely, as the object of a verb, without referring to anything previously mentioned," see ABBOTT, 1870, p. 150.

870. **coasteth**] MALONE (ed. 1790): Advanceth. [So DYCE (ed. 1832).]—NARES (*Glossary*, 1822): Approach. Nearly the same as to accost. [So *N. E. D.* (1893).]—COLLIER (ed. 1858): She *approaches*, as it were *sidelong*, and in a listening attitude, toward the cry. We have "coast," as a verb, probably from the Fr. *accoster*.—WHITE (ed. 1865): Hovereth. [In his ed. 1883 he changes to "skirts along."]—SCHMIDT (1874): Steer, sail not by the direct way, but in sight of the coast, and as it were gropingly.—ANON. (*New Sh. Society's Transactions, 1877–9*, p. 456) cites Florio's Montaigne, 1603, bk. III, ch. 8, sig. 3A3, "I would rather see a Hare coasting, then crossing my way."—L. (in

146 And as ſhe runnes, the buſhes in the way, 871
Some catch her by the necke, ſome kiſſe her face,
Some twin'd about her thigh to make her ſtay,
She wildly breaketh from their ſtrict imbrace,
Like a milch Doe, whoſe ſwelling dugs do ake, 875
Haſting to feed her fawne, hid in ſome brake,

147 By this ſhe heares the hounds are at a bay,
VVhereat ſhe ſtarts like one that ſpies an adder,
VVreath'd vp in fatall folds iuſt in his way,
The feare whereof doth make him ſhake, & ſhudder, 880

871. *runnes,*] *runs* Wynd.
872. *her...kisse*] *her neck, some kisse* $Q_3$. *her neck, and some doe kisse* $Q_{12}$.
873. *twin'd*] $Q_2$–$Q_6$, Var., Coll., Dyce[1], Sta., Hal., Del. *twined* Wynd., Bull. **twine* The rest.
875. *milch Doe*] *melch doe* $Q_{12}$. *milch dow* State. Hyphened by Ktly.
*ake*] Qq., State–Mal., Var., Ktly. *ache* The rest.
876. *brake,*] *brake.* $Q_2$+.
877. *this*] *this,* $Q_6$–$Q_{11}Q_{13}Q_{14}Q_{15}$, Sew.[1], Capell MS., Mal., Ald., Bell, Huds., Dyce, Sta., Glo., Ktly., Wh.[2], Rol., Wynd., Herf., Dow., Neils., Bull., Kit.
879. *VVreath'd*] *Wreathed* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
*folds*] *fold* $Q_{12}$.

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Herford, ed. 1899): Skirts the thickets. [To which HERFORD adds, "Properly said of a ship creeping along the shore."]

871, 872.] WYNDHAM (ed. 1898): I omit the comma after 'runs,' believing that verb to be transitive, as in the phrase 'the fox ran the meadows.' . . . The comma which I omit is rhythmical, not grammatical. [No other editor has accepted this explanation.]

872, 873.] PORTER (ed. 1912): The use first of the present, then the past [*twin'd*], seems to be intended by the Poet. [Several editors agree with her: see Textual Notes.]

875, 876.] STEEVENS (ed. 1780) compares *As You Like It*, II.vii.128 f., "like a doe, I go to find my fawn And give it food."

877. **at a bay**] SCHMIDT (1874): The state of a chase, when the game is driven to extremity and turns against its pursuers.—WYNDHAM (ed. 1898): A term of venery for the action of hounds baying in a circle round the exhausted stag or boar. It seems to reflect the old French *abai, abbai*, more closely than does the modern English *at bay* (French *aux abois*), which is used of the quarry in its extremity rather than of the hounds that surround it.—See the *P. P.*, XI (13) n.

878, 879.] GRAY (*S. P.*, 1928, XXV, 305) compares *Titus Andronicus*, II.iii.35 f., "Even as an adder when she doth unroll To do some fatal execution."

878, 880. **adder . . . shudder**] See the notes to ll. 703, 705.

Euen ſo the timerous yelping of the hounds,
Appals her ſenſes, and her ſpirit confounds.

148 For now ſhe knowes it is no gentle chaſe,
But the blunt boare, rough beare, or lyon proud,
Becauſe the crie remaineth in one place,
VVhere fearefully the dogs exclaime aloud,
Finding their enemie to be ſo curſt,
They all ſtraine curt'ſie who ſhall cope him firſt.

149 This diſmall crie rings ſadly in her eare,

881. *Euen*] *E'en* Sew.[1] *Ev'n* Sew.[2], Evans.
*timerous*] *tim'rous* Ew.
882. *Appals*] *Appales* $Q_5$, State.
*spirit*] *spirits* $Q_{12}$. *sp'rits* Sew.[1] *sp'rit* Sew.[2], Evans. *spright* Mal., Var., Ald., Knt., Bell.
888. *curt'sie*] $Q_2$–$Q_{11}Q_{13}$–$Q_{16}$, Lint., Gild., Sew., Ew., Evans. **curt'sie* $Q_{12}$, State, Mal., Var., Ald., Knt., Sta., Ktly., Del., Wynd., Bull., Kit. *courtesy* The rest.

882. **spirit**] See Textual Notes and the *L. C.*, l. 3 n.

883. **chase**] SCHMIDT (1874): Hunting.—CRAIG (ed. 1905): Animal hunted. [So *N. E. D.* (1893), *chase* 4.]

883–885.] ROOT (*Classical Mythology in Sh.*, 1903, p. 32), followed by FEUILLERAT (ed. 1927), compares Ovid's *Metamorphoses*, X, 539–541: "A fortibus abstinet apris Raptoresque lupos armatosque unguibus ursos Vitat et armenti saturatos caede leones."

884. **blunt**] SCHMIDT (1874): Rough.

887. **curst**] STAUNTON (ed. 1860): Fierce, irascible.—ONIONS (*Sh. Glossary*, 1911): Savage, vicious.

888. **straine curt'sie**] STAUNTON (ed. 1860): When any one hesitated to take the post of honour in a perilous undertaking, he was sarcastically said to *strain courtesy*. Turberville [*Noble Arte of Venerie*, 1576, 1908 reprint, p. 214] applies the expression to dogs, as Shakespeare does:—"for many houndes will streyne curtesie at this chace."—On p. 188 Turbervile also has, "I haue seene Greyhounds which . . . would not refuse the wilde Bore, nor the Wolfe, and yet they would streyne curtesie at a Foxe."—CRAIG (ed. 1905) cites Nicholas Cox's *Gentleman's Recreation*, 1677 ed., p. 125: "The Huntsmen must hold near in to the Hounds . . . for many Hounds will strain courtesie at this Chase [=the wolf], although they are strong and fit for all other Chases."

**cope**] SCHMIDT (1874): Meet, encounter . . . as an adversary. [So *N. E. D.* (1893), citing this passage as its first example.]—POOLER (ed. 1911): Used in the original sense "come to blows with" (Lat. *colaphus*).—Cf. *Lucrece*, l. 99 n.

889. **dismall crie**] WYNDHAM (ed. 1898): The strange intonation of the hounds' 'cry' when baying. 'Cry' is a term of venery. [*Dismall* has the sense, given in *N. E. D.* (1897), of "boding misfortune and disaster."]

Through which it enters to ſurpriſe her hart,
VVho ouercome by doubt, and bloodleſſe feare,
VVith cold-pale weakeneſſe, nums ech feeling part,
Like ſoldiers when their captain once doth yeeld,
They baſely flie, and dare not ſtay the field.

Thus ſtands ſhe in a trembling extaſie,
Till cheering vp her ſenſes all diſmayd,
She tels them tis a cauſleſſe fantaſie,
And childiſh error that they are affrayd,
Bids thē leaue quaking, bids them feare no more,
And with that word, ſhe ſpide the hunted boare.

VVhoſe frothie mouth bepainted all with red,
Like milke, & blood, being mingled both togither,
A ſecond feare through all her ſinewes ſpred,
VVhich madly hurries her, ſhe knowes not whither,
This way ſhe runs, and now ſhe will no further,
But backe retires, to rate the boare for murther.

A thouſand ſpleenes beare her a thouſand wayes,

892. *cold-pale*] Two words in $Q_8$-$Q_{13}$—$Q_{16}$, Lint., Gild.[2], Sew., Ew., Evans, Mal. *cool pale* State. *cold, pale* Gild.[1]

896. *Till*] **Till* $Q_{16}$, Lint., Gild.[1], Ew., Capell MS.
*all dismayd*] **sore dismaid* $Q_4$—$Q_{16}$, State—Evans, Bell., Oxf. *sore-dismay'd* Mal., Var., Ald., Knt. Hyphened by Sta., Ktly., Del.

897. *She*] *See* $Q_{11}$.
*them*] *him* $Q_7Q_8$.

899. *bids*] *will's* $Q_9Q_{10}Q_{11}Q_{13}$—$Q_{16}$. *wills* State—Mal.[1]

900. *spide*] *spied* $Q_{12}$, State, Lint., Gild.[1], Ew., Ald.+.
*boare.*] $Q_2$—$Q_8$, Gild., Sew., Evans. **boare:* $Q_9$—$Q_{16}$, State, Lint., Ew. *boar*, Glo., Wh.[2], Rol., Oxf., Herf., Dow., Neils., Yale, Kit. *boar;* The rest.

901. *bepainted*] *be painted* $Q_5$.

902. *togither*] *together* $Q_{10}$+ (except Bull., Kit.).

906. *murther*] *murder* $Q_{14}Q_{15}Q_{16}$, State—Mal.[1]

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894. **stay**] ONIONS (*Sh. Glossary*, 1911): Offer resistance to.

895. **extasie**] MALONE (ed. 1780): Any violent perturbation of mind.—STEEVENS (the same) compares *The Comedy of Errors*, IV.iv.54, "how he trembles in his ecstasy!"—POOLER (ed. 1911): Ungovernable excitement, usually of madness.—See the *L. C.*, l. 69 n.

896. **all dismayd**] MALONE (ed. 1821) thinks that *sore-dismay'd* (see Textual Notes) "was doubtless the author's correction"—a belief that has no foundation.

907. **spleenes**] SCHMIDT (1875): Caprices; dispositions acting by fits and starts.

She treads the path, that ſhe vntreads againe; 908
Her more then haſt, is mated with delayes,
Like the proceedings of a drunken braine, 910
Full of reſpects, yet naught at all reſpecting,
In hand with all things, naught at all effecting.

153 Here kenneld in a brake, ſhe finds a hound,
And askes the wearie caitiffe for his maiſter,
And there another licking of his wound, 915
Gainſt venimd ſores, the onely ſoueraigne plaiſter.
And here ſhe meets another, ſadly skowling,
To whom ſhe ſpeaks, & he replies with howling.

154 VVhen he hath ceaſt his ill reſounding noiſe, 919

908. *treads...vntreads*] *threads...unthreads* Ew.
*path*] *paths* $Q_{14}Q_{15}Q_{16}$, State—Mal.[1]
909. *more then hast*] Hyphened by Huds.[2]
*mated*] *marred* $Q_9Q_{10}Q_{11}Q_{13}$—$Q_{16}$, State—Evans.
911. *respects*] *respect* $Q_3$—$Q_{16}$, State—Mal., Var., Ald., Knt., Bell, Ktly.
*naught*] $Q_2Q_3Q_4$, Dyce, Wh.[1], Wynd., Bull., Kit. *not* State, Gild., Sew., Ew., Evans, Rid. *nought* The rest.
912. *hand*] *hands* $Q_{12}$.
*naught*] $Q_2Q_3Q_4$, Dyce, Wh.[1], Bull., Kit. *not* Gild.[1] *nought* The rest.
*effecting*] *affecting* $Q_{14}Q_{15}Q_{16}$, State, Lint., Gild.[1], Ew., Coll.[1], Wh.[1], Hal.
913. *she*] *he* $Q_4$.
*a hound*] *an hound* $Q_{12}Q_{14}Q_{15}$-$Q_{16}$, State—Evans.
914. *wearie*] *ewaeir* $Q_4$ (British Museum).
*caitiffe*] *catife* $Q_6$—$Q_{11}Q_{13}$. *catiue* $Q_{12}$.
916. *venimd*] *venimed* $Q_4$ (British Museum). *venom'd* $Q_{12}Q_{14}$+.
917. *skowling*] *scolding* $Q_{16}$, State—Evans.
919. *hath*] *had* $Q_7$—$Q_{16}$, State—Mal.
*ceaſt*] *ceased* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
*ill resounding*] Hyphened by $Q_{12}$, State, Lint., Gild.[2]+.

907–912.] THEODOR EICHHOFF (*Sh.'s Forderung einer absoluten Moral*, 1902, p. 68): Stanza 152 reminds us forcibly of the poor hunted hare which Venus described so vividly in stanza 118.

908. **vntreads**] SCHMIDT (1875): Retraces.

909. **mated**] MALONE (ed. 1780): *Checked*, or *confounded*.—IDEM (ed. 1790): *Confounded* or destroyed.—ONIONS (*Sh. Glossary*, 1911): Joined or coupled.

911. **Full of respects**] MALONE (ed. 1790), who reads *respect:* Full of circumſpection, and wiſe conſideration. . . . [He compares *Lucrece*, l. 275.] This is one of our authour's nice obſervations. No one affects more wiſdom than a drunken man.—POOLER (ed. 1911): Full of conſideration, and yet really conſidering nothing.

912. **In hand with**] LEE (ed. 1907): Attempting.—ONIONS (*Sh. Glossary*, 1911): Occupied or engaged with.

914. **caitiffe**] SCHMIDT (1874): Wretch.

Another flapmouthd mourner, blacke, and grim,
Againſt the welkin, volies out his voyce,
Another, and another, anſwer him,
Clapping their proud tailes to the ground below,
Shaking their ſcratcht-eares, bleeding as they go.

Looke how, the worlds poore people are amazed,
At apparitions, ſignes, and prodigies,
VVhereon with feareful eyes, they long haue gazed,
Infuſing them with dreadfull prophecies;
So ſhe at theſe ſad ſignes, drawes vp her breath,
And ſighing it againe, exclaimes on death.

Hard fauourd tyrant, ougly, meagre, leane,

920. *flapmouthd*] *flat-mouth'd* State.
924. *scratcht-eares*] Two words in $Q_7$+.
925. *Looke how,*] $Q_2$. **Looke how* $Q_3$–$Q_{16}$, State, Lint., Gild., Sew.[2], Ew., Evans, Dyce[2], Dyce[3], Huds.[2], Bull., Kit. *Look! how* Sew.[1] *Look, how* Capell MS. and the rest.
925, 927. *amazed...gazed*] *amaz'd... gaz'd* State, Gild., Sew., Evans, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Del., Rol., Oxf., Yale.
929. *these*] *the* $Q_{12}$.
*signes*] *sighs* Var., Hal., Oxf., Yale.
931. *Hard fauourd*] $Q_2Q_3Q_4Q_{12}$. *Hard fauoured* $Q_5$–$Q_9$. **Hard-fauoured* $Q_{10}Q_{11}Q_{13}$–$Q_{16}$, Lint., Gild.[1], Ew. Hyphened by the rest.
*ougly, meagre, leane*] **ougly, meagre leane* $Q_3Q_4Q_6$. *ougly meagre leane* $Q_5$.

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920. **flapmouthd**] SCHMIDT (1874): Having broad hanging lips.—CRAIG (ed. 1905), following *N. E. D.* (1901), compares *The Returne from Pernassus*, 1606, IV.ii, sig. F3, "begin thou *Furor*, and open like a phlaphmouthd Hound."

920, 921.] WYNDHAM (ed. 1898): Cf. the death of Begon in *Garin le Loherain*. He, too, is ineffectually dissuaded from hunting a boar, and, when dead, is mourned by his hounds. [He quotes Ker, *Epic and Romance*, 1897, pp. 349 f.]

925–928.] WARBURTON (Sh.'s *Works*, 1747, VI, 365): *Shakespear* was well acquainted with the nature of popular superstition, and has described it . . . precisely to the point, in a beautiful stanza of his *Venus and Adonis*. . . . Here he plainly tells us that signs in the heavens gave birth to prophesies on the earth; and tells us how too: It was by infusing fancies into the crazy imaginations of the people. . . . He uses *prophesies*, as in . . . [*Macbeth*, II.iii.62], to signify *forebodings*.

928. **Infusing**] SCHMIDT (1874): Filling.—ONIONS (*Sh. Glossary*, 1911): Imbuing.

930. **exclaimes on**] POOLER (ed. 1911): Upbraids, reproaches.—See *Lucrece*, l. 741.

931–954.] LEE (ed. 1907): The whole of this apostrophe to Death is curiously paralleled in *L'Adone*, an Italian poem in seventy-four eight-lined stanzas, by Metello Giovanni Tarchagnota (Venice, 1550), stanzas 54–59. Only Shake-

Hatefull diuorce of loue, (thus chides ſhe death)
Grim-grinning ghoſt, earths-worme what doſt thou
To ſtifle beautie, and to ſteale his breath? (meane?
VVho when he liu'd, his breath and beautie ſet
Gloſſe on the roſe, ſmell to the violet.

157 If he be dead, ô no, it cannot be,
Seeing his beautie, thou ſhouldſt ſtrike at it,
Oh yes, it may, thou haſt no eyes to ſee,
But hatefully at randon doeſt thou hit,
Thy marke is feeble age, but thy falſe dart,
Miſtakes that aime, and cleaues an infants hart.

158 Hadſt thou but bid beware, then he had ſpoke,
And hearing him, thy power had loſt his power,
The deſtinies will curſe thee for this ſtroke,
They bid thee crop a weed, thou pluckſt a flower,
Loues golden arrow at him ſhould haue fled,
And not deaths ebon dart to ſtrike him dead.

933. *Grim-grinning*] Two words in $Q_8Q_{12}$, Coll., Wh.[1], Hal.
*earths-worme*] Two words in $Q_3$+.
*worme what...meane?*] $Q_2$–$Q_5$. *worm what...meane* $Q_6Q_9$. *worm what... meane*, $Q_7Q_8$. **worme, what...meane?* $Q_{12}$, Sew., Evans. *worm, what...mean*, $Q_{16}$, State, Lint., Gild.[2], Ew., Mal.[2], Var., Coll., Bell, Huds.[1], Wh.[1], Hal., Del. *worm, what,...mean* Ald., Knt.[1] **worm, what...mean* The rest.

935. *liu'd*] *lived* Glo., Cam., Coll.[3], Huds.[2], Wynd., Herf., Dow., Bull.
938. *shouldst*] *should* $Q_{12}$.
940. *randon*] **randome* $Q_7$+ (except Kit.).
*doest*] *dost* $Q_5$+.
943. *he had*] *had he* $Q_{12}$.
946. *They*] *The* $Q_{12}$.
*pluckst*] *pluckt̃st* $Q_7Q_9Q_{10}Q_{11}$-$Q_{13}Q_{15}$. *pluktst* $Q_8Q_{14}$. *pluckest* $Q_{16}$, Lint. *plukest* Gild.[1]
947. *fled*] *sped* Anon. conj. (Cam.).
948. *ebon dart*] Hyphened by Sew.[1]

speare and Tarchagnota assign any speech of this kind to Venus. Both poets make her finally retract her indictment [ll. 997–1008. See also ll. 1110–1116 n. and Sources, pp. 390, 398, below.]

932. **diuorce**] SCHMIDT (1874): That which separates (the abstr. for the concr.). [See l. 828 n.]

933. **earths-worme**] WHITE (ed. 1883): Earth's serpent, snake. [So SCHMIDT (1875).]—FEUILLERAT (ed. 1927): Is not death naturally associated with the idea of worms?

946. **bid**] For other examples of this imperfect tense see SCHMIDT (1874).

947.] POOLER (ed. 1911, p. xxiii) compares Marlowe's *Hero and Leander*, *ca.* 1593, I, 161, "Thence flew Love's arrow with the golden head."

947, 948.] MALONE (ed. 1821): Our poet had probably in his thoughts the

159 Doſt thou drink tears, that thou prouok'ſt ſuch wee-
VVhat may a heauie grone aduantage thee? (ping,
VVhy haſt thou caſt into eternall ſleeping,
Thoſe eyes that taught all other eyes to ſee?
Now nature cares not for thy mortall vigour,
Since her beſt worke is ruin'd with thy rigour.

160 Here ouercome as one full of diſpaire,
She vaild her eye-lids, who like ſluces ſtopt
The chriſtall tide, that from her two cheeks faire,
In the ſweet channell of her boſome dropt.
But through the floud-gates breaks the ſiluer rain,
And with his ſtrong courſe opens them againe.

161 O how her eyes, and teares, did lend, and borrow,
Her eye ſeene in the teares, teares in her eye,
Both chriſtals, where they viewd ech others ſorrow:

949. *Dost*] *Doest* $Q_2Q_3Q_7Q_8$. *Doost* $Q_9Q_{10}Q_{11}$.
*prouok'st*] *provokest* Glo., Cam., Huds.², Herf., Dow., Bull.
950. *a*] *an* $Q_{12}$.
954. *rigour.*] *rigour?* $Q_5Q_6$.
956. *vaild*] *veil'd* $Q_{16}$, State—Evans.
*who*] *which* Gild., Sew., Ew., Evans.
956, 958. *stopt...dropt*] *stopped... dropped* Coll., Wh.¹, Hal.
959. *floud-gates*] Hyphen not clear in $Q_1Q_7$.
*siluer rain*] Hyphened by Ktly.
962. *Her eye*] **Her eies* $Q_6$+ (except Cam.², Wynd., Neils., Bull., Pool., Yale, Rid.).
*the*] *her* $Q_7$—$Q_{16}$, State—Mal.¹

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well-known fiction of Love and Death sojourning together in an Inn, and on going away in the morning, changing their arrows by mistake. [He cites Whitney's *Choice of Emblemes*, 1586, sigs. R2ᵛ–R3.]—Boswell (the same) gives other examples, including Shirley's masque of *Cupid and Death* (1653).—The same fable is referred to in Fairfax's Tasso, 1600, bk. II, stanza 34, as Collier (ed. 1858) notes, and told in stanzas 6–9 of Barnfield's *Affectionate Shepheard*, 1594 (Grosart's Barnfield, pp. 8 f.).

948. **ebon**] Pooler (ed. 1911): Perhaps "black," as in *2 Henry IV*, V.v.39. . . . But the meaning may be "made of ebony."

949.] Verity (ed. 1890) cites *Titus Andronicus*, III.ii.37, "She says she drinks no other drink but tears."

953. **mortall vigour**] Lee (ed. 1907): Deadly strength.—Cf. l. 618 n.

956. **vaild**] Malone (ed. 1780): *Lowered* or *closed*.—See l. 314.

959.] Steevens (ed. 1780) compares *1 Henry IV*, II.iv.435, "tears do stop the floodgates of her eyes."

963. **christals**] Wyndham (ed. 1898): Magic crystals, as Dr. Dee's, in which one in sympathy with another could see the scene of his distress.

Sorrow, that friendly ſighs ſought ſtill to drye,
But like a ſtormie day, now wind, now raine,
Sighs drie her cheeks, tears make thē wet againe.

162 Variable paſſions throng her conſtant wo,
As ſtriuing who ſhould beſt become her griefe,
All entertaind, ech paſſion labours ſo,
That euerie preſent ſorrow ſeemeth chiefe,
But none is beſt, then ioyne they all together,
Like many clouds, conſulting for foule weather.

163 By this farre off, ſhe heares ſome huntſman hallow,
A nourſes ſong nere pleaſd her babe ſo well,
The dyre imagination ſhe did follow,
This ſound of hope doth labour to expell,
For now reuiuing ioy bids her reioyce,
And flatters her, it is Adonis voyce.

164 VVhereat her teares began to turne their tide,
Being priſond in her eye: like pearles in glaſſe,

966. *make*] *makes* Gild.[1]
967. *throng*] *through* $Q_{12}$.
968. *who*] *which* $Q_7$–$Q_{16}$, State–Mal.
969. *passion labours*] *passions labour* $Q_5Q_6$.
971. *all together*] *alltogether* $Q_3$ (apparently). *altogither* $Q_5Q_6$. *altogether* $Q_{12}Q_{16}$, State, Lint., Gild.[1] *altogeter* Ew.
973. *this farre off,*] $Q_2$–$Q_5Q_{12}$. *this, far off,* $Q_6$–$Q_{11}Q_{13}$–$Q_{16}$, Lint., Gild., Sew.[2], Ew., Evans. *this, far oft,* State. *this far off* Coll., Wh.[1], Hal. *this, far off* Capell MS. and the rest.
*huntsman*] *huntsmen* Knt.[1]
*hallow*] $Q_2Q_3Q_4Q_6$. *hollow* $Q_5Q_7$–$Q_{16}$, State–Evans, Coll., Huds.[1], Ktly., Wh.[1] *holla* Mal., Var., Ald., Bell, Hal., Del., Oxf., Yale. *holloa* Cam., Pool., Rid. *halloo* Wynd. *hallo* Neils. *halloa* Kit. *hollo* The rest.
974. *pleasd*] *pleased* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull., Rid.
975. *dyre*] **drie* $Q_5$–$Q_8Q_{12}$.
976. *doth*] *did* $Q_{12}$.
980. *eye:...glasse,*] $Q_2Q_3Q_4$. **eie... glasse,* $Q_5Q_6$. *eye,...glasse,* $Q_{12}$. **eye... glass;* Dyce, Glo., Cam., Huds.[2], Wh.[2], Rol., Herf.+ (except Yale). **eye,...glass:* The rest.

966'] See ll. 49–52 n.

968. **who**] MALONE (ed. 1821) thinks *who* refers to personified passions. But see l. 87 n.

972. **consulting**] HAZLITT (ed. 1852): Meeting together.—SCHMIDT (1874): Taking counsel together.

973, 974.] PARROTT (*M. L. R.*, 1919, XIV, 28) compares *Titus Andronicus*, II.iii.27–29, "Whiles hounds and horns and sweet melodious birds Be unto us as is a nurse's song Of lullaby to bring her babe asleep."

980. **pearles in glasse**] See the notes to ll. 362 f.

Yet ſometimes fals an orient drop beſide, 981
VVhich her cheeke melts, as ſcorning it ſhould paſſe
To waſh the foule face of the ſluttiſh ground,
VVho is but dronken when ſhe ſeemeth drownd.

O hard beleeuing loue how ſtrange it ſeemes! 985
Not to beleeue, and yet too credulous:
Thy weale, and wo, are both of them extreames,
Deſpaire, and hope, makes thee ridiculous.
The one doth flatter thee in thoughts vnlikely,
In likely thoughts the other kils thee quickly. 990

Now ſhe vnweaues the web that ſhe hath wrought,
Adonis liues, and death is not to blame:
It was not ſhe that cald him all to nought; 993

981. *sometimes*] *sometime* $Q_6$–$Q_{16}$, Lint., Gild., Sew., Ew., Evans.
982. *melts,*] *melts:* $Q_7$–$Q_{11}Q_{13}Q_{14}$-$Q_{15}$. *melts?* $Q_{16}$, Lint.
985. *hard beleeuing*] Hyphened by $Q_9Q_{10}Q_{11}Q_{16}$+ (except Evans).
*seemes!*] $Q_2$–$Q_6$. *seemes,* $Q_{12}$. *seems,*—Capell MS. *seems!*—Wynd. **seems* The rest.
988. *makes*] *make* $Q_7$–$Q_{16}$, State–Mal., Var., Ald., Knt., Coll., Bell, Huds., Sta., Ktly., Wh.[1], Hal., Dyce[2], Dyce[3], Del., Oxf., Yale.
989. *thoughts*] *thought* $Q_{12}$.
990. *In*] *The* $Q_4Q_5$. *With* $Q_6$–$Q_{16}$, State–Mal.
991. *hath*] *had* $Q_7$–$Q_{16}$, State–Mal.
992. *to*] *too* $Q_6$–$Q_{11}Q_{13}$.
993. *all to nought*] *all to naught* $Q_7$–$Q_{13}$, Mal.[1], Ktly., Rol., Oxf., Yale, Kit. *all-to naught* Ald., Knt., Glo., Wh., Herf., Dow. *all-to-nought* Bell. *all to-naught* Dyce, Sta., Huds.[2], Bull. *all-to-naught* Del.

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981. **orient**] SCHMIDT (1875): Bright, shining.—POOLER (ed. 1911) quotes Harrison's *Description of England*, 1577, III, xii (ed. Furnivall, 1878, II, 81): "[Pearls] are called orient, because of the cleerenesse, which resembleth the colour of the cleere aire before the rising of the sun."

983, 984.] MALONE (ed. 1790) compares *Richard III*, IV.iv.29 f., "earth Unlawfully made drunk with innocent blood!"

985, 986.] BROWN (ed. 1913) compares Marlowe's *Hero and Leander*, *ca.* 1593, II, 221 f., "Love is too full of faith, too credulous, With folly and false hope deluding us."

985–990.] TSCHERNJAJEW (*Anglia*, 1931, LV, 288) compares Terence's *Eunuch*, ll. 59–61, "In amore haec omnia insunt vitia: iniuriae, Suspiciones, inimicitiae, indutiae, Bellum, pax rursum."

988. **makes**] HERFORD (ed. 1899): The singular is accurate; for it is the rapid interchange of despair and hope, not their separate actions, which produces this effect. [So LEE (ed. 1907).]—See *Lucrece*, l. 168 n.

989, 990. **vnlikely . . . quickly**] FURNIVALL (ed. 1877, p. xxxii): Poets still allow themselves . . . [to rime] long and short vowels, as in *unlikely, quickly*.

991–1014.] See ll. 931–954 n.

992. **to blame**] KITTREDGE: Blameworthy.

Now ſhe ads honours to his hatefull name.
She clepes him king of graues, & graue for kings,
Imperious ſupreme of all mortall things.

No, no, quoth ſhe, ſweet death, I did but ieſt,
Yet pardon me, I felt a kind of feare
VVhen as I met the boare, that bloodie beaſt,
VVhich knowes no pitie but is ſtill ſeuere,
Then gentle ſhadow (truth I muſt confeſſe)
I rayld on thee, fearing my loues deceſſe.

Tis not my fault, the Bore prouok't my tong,
Be wreak't on him (inuiſible commaunder)

994. *honours*] **honour* $Q_6$–$Q_{16}$, State–Mal.

995. *clepes*] *cleepes* $Q_7Q_8$. *cleeps* $Q_9Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State, Lint., Gild. *cleps* $Q_{12}$. *'cleeps* Sew., Evans. *'cleps* Ew.

996. *Imperious*] **Imperiall* $Q_6$–$Q_{16}$, State–Mal.[1] *Imperious,* Wynd.

*all*] Om. Sew., Evans.

998. *Yet...me,*] *Yet...me;* Capell MS. *Yet,...me,* Bell, Huds.[1] *Yet... me* Dyce, Glo., Wh.[2], Rol., Dow., Neils., Bull., Kit.

999. *VVhen as*] One word in State, Ald., Knt., Bell, Dyce, Sta., Ktly., Del., Huds.[2], Rol., Oxf., Neils., Bull., Yale, Rid.

1000. *no*] *not* $Q_8$.

1002. *my*] *thy* $Q_4Q_5$.

*decesse*] $Q_2$–$Q_5$, Kit. *deceasse* $Q_6Q_{12}$. *deceass* $Q_7Q_8$. *decease* The rest.

1003. *fault, the*] $Q_2$–$Q_8$, Rid. *fault the* $Q_{12}$. *fault; the* State, Bell, Huds.[1], Ktly., Rol., Neils. *fault. The* Kit. *fault: the* The rest.

*prouok't*] *provoked* Glo., Cam., Huds.[2], Herf., Dow., Bull.

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993. **all to**] DYCE (ed. 1832) explains his *all-to* as meaning "entirely, altogether." See Textual Notes.—BELL (ed. 1855): Entirely. The formation . . . was employed to add force to the expression: as all-to-torn, very much torn; all-to-smash, smashed to pieces.—SCHMIDT (1874): An adverb, meaning 'entirely,' received by some M. Edd. into the text of Sh., but not warranted by O. Edd., which have not the hyphen.—KITTREDGE: I suspect that *all* is adverbial, and that *call to naught* = upbraid as a villainous creature.

995. **clepes**] GILDON (ed. 1710, p. lxviii): Calls, names.

996. **Imperious**] SCHMIDT (1874): Imperial, lordly, majestical.

998. **pardon me, I felt**] ROLFE (ed. 1883) explains his reading (see Textual Notes): That is, *that* I felt. Some make *pardon me* parenthetical.

999. **VVhen as**] MALONE (ed. 1780): *When as* and *when* were used indiscriminately by our ancient writers.—WHITE (ed. 1865): One of the rare instances in which Shakespeare uses 'when as' in the sense of 'when.'—CRAIG (ed. 1905): Common in the sense of "when." [BARTLETT's Sh. *Concordance* (1894) lists 10 instances of *whenas*.]

1001. **shadow**] ONIONS (*Sh. Glossary*, 1911): Spirit, phantom.

T'is he foule creature, that hath done thee wrong,
I did but act, he's author of thy ſlaunder.
Greefe hath two tongues, and neuer woman yet,
Could rule them both, without ten womens wit.

Thus hoping that Adonis is aliue,
Her raſh ſuſpect ſhe doth extenuate,
And that his beautie may the better thriue,
VVith death ſhe humbly doth inſinuate.
Tels him of trophies, ſtatues, tombes, and ſtories,
His victories, his triumphs, and his glories.

1005. *T'is*] *Tis* $Q_2$–$Q_{15}$. *'Tis* $Q_{16}$+. *thee*] *the* $Q_{12}$.
1006. *thy*] *my* Oxf., Yale.
1009. *Thus*] *This* $Q_{12}$.
1013. *statues*] *statües* $Q_4Q_5Q_6$. *tombes, and stories,*] $Q_2$–$Q_{15}$, State—Evans, Coll., Wh.[1], Hal., Herf., Kit. *tombs, & stories.* $Q_{16}$. *tombs; and stories* Mal., Ald., Knt., Bell, Huds.[1], Ktly., Oxf., Yale. *tombs, and stories* The rest.

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1010. **rash**] SCHMIDT (1875): Overhasty, precipitate, inconsiderate.—Cf. *Lucrece*, ll. 48, 639, 706.

**suspect**] MALONE (ed. 1780): Suspicion.

1012. **insinuate**] MALONE (ed. 1790) explains as "sooth," "flatter."—BELL (ed. 1855): Ingratiate herself.

1013. **tombes, and stories,**] THEOBALD (in Jortin, *Miscellaneous Observations*, 1732, II, 244): As *Venus* is here bribing *Death* with flatteries, to spare *Adonis;* the editors could not help thinking of pompous *tombs*. But *tombs* are no honours to *Death*, consider'd as a *Being;* but to the Parties buried. I much suspect our Author intended; *Tells him of trophies, statues,* domes,—i.e. promises she will in gratitude erect trophies, statues, and *temples* to his *Deity*. . . . The pointing is faulty; and the editors did not know that *stories* is a verb here; and means, *rehearses over, gives the history of*. [He would punctuate *trophies, statues, domes; and stories His victories,* etc.]—MALONE (ed. 1780): This alteration is plausible but not necessary. *Tombs* are in one sense *honours to Death*, inasmuch as they are so many memorials of his triumphs over mortals. Besides, the idea of a number of tombs naturally presents to our mind the dome or building that contains them. [In his ed. 1790 he quotes the verbal use of *story* in *Cymbeline*, I.iv.34. See also *Lucrece*, l. 106.]—WALKER (*Critical Examination*, 1860, III, 351) reads *tombs and stories, His victories,* etc., explaining *stories* as "histories."—DYCE (ed. 1866): Surely, Walker is mistaken; "*stories*" being not a substantive, but a verb.—PORTER (ed. 1912) objects to Malone's reading: The objection is that the two verses of the couplet mate one another in idea as in form. Death's *victories* are the mementoes of his power in the *trophies* and *statues* of his strong opponents of heroic life whom he has conquered; their *tombes* are his *triumphs;* the *stories* of their achievements told by minstrels and poets become his *glories*.

O Ioue quoth ſhe, how much a foole was I, 1015
To be of ſuch a weake and ſillie mind,
To waile his death who liues, and muſt not die,
Till mutuall ouerthrow of mortall kind?
For he being dead, with him is beautie ſlaine,
And beautie dead, blacke Chaos comes againe. 1020

Fy, fy, fond loue, thou art as full of feare,
As one with treaſure laden, hem'd with theeues,
Trifles vnwitneſſed with eye, or eare, 1023

1016. *mind,*] *mind?* Sew.[1] *mind* Dyce, Glo., Cam., Huds.[2]+ (except Wynd., Rid.). *mind.* Coll.[3]

1018. *Till*] *'Till* Capell MS.

*kind?*] $Q_2$–$Q_5$. *kind,* $Q_{10}$. *kind;* Coll., Huds.[1], Hal., Del., Oxf., Yale. **kind!* The rest.

1021. *loue*] *Love* State, Gild., Sew., Bell, Huds.[1], Ktly.

*as*] *so* $Q_4$+ (except Neils., Bull., Pool.).

1023. *Trifles*] *Trifles:* $Q_{11}Q_{13}Q_{14}Q_{15}$. *Thrifles* $Q_{12}$.

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1019.] MALONE (ed. 1790) compares *Romeo and Juliet*, I.i.222 f., "O, she is rich in beauty; only poor That, when she dies, with beauty dies her store." With this line and l. 1080 BUSH (*P. Q.*, 1927, VI, 300) compares Ronsard (*Œuvres*, ed. Laumonier, 1914–1919, IV, 33), "Par ta mort [Adonis] toutes delices meurent! . . . Làs! auecques ta mort est morte ma beauté."

1020.] MALONE (ed. 1780) compares *Othello*, III.iii.91 f., "When I love thee not, Chaos is come again."—L. E. PEARSON (*Elizabethan Love Conventions*, 1933, p. 285): Venus is shown as the destructive agent of sensual love; Adonis, as reason in love. The one sullies whatever it touches; the other honors and makes it beautiful. The one is false and evil; the other is all truth, all good. Reason in love, truth, beauty—these are the weapons with which lust must be met, or the ideals of man must go down in defeat before the appetites. Thus it is that when Adonis is killed, beauty is killed, and the world is left in black chaos, for beauty, the soul of matter, unites all parts of creation with the great God of beauty. This is the teaching of *Venus and Adonis*, as didactic a piece of work, perhaps, as Shakespeare ever wrote.

1021. **fond**] SCHMIDT (1874): Foolish, silly.—See *Lucrece*, l. 207 n.

**as**] It is altogether remarkable that the corruption *so*, introduced by $Q_4$, has been followed by all but three editors (see Textual Notes).

1022. **hem'd with**] Sonnet 146 (2), which runs in the first quarto, "My sinfull earth these rebbell powres that thee array," is printed in the GLOBE and CAMBRIDGE editions as " . . . these rebel powers that thee array." FURNIVALL (*Academy*, Sept. 11, 1875, p. 282) proposes to fill in the blank with *Hemm'd with* of the present line.

1023, 1024. **Trifles . . . greeues**] OULTON (Sh.'s *Poems*, 1804, I, 140 f.): Our author has violated grammar . . . for the sake of rhyme. Though Mr. Malone says, the false concord cannot be corrected, I think it would be better to pronounce *trifle* as a monosyllable, and read—*each trifle*, unwitnessed, &c.—See l. 517 n.

Thy coward heart with falſe bethinking greeues.
Euen at this word ſhe heares a merry horne,
VVhereat ſhe leaps, that was but late forlorne.

172 As Faulcons to the lure, away ſhe flies,
The graſſe ſtoops not, ſhe treads on it ſo light,
And in her haſt, vnfortunately ſpies,
The foule boares conqueſt, on her faire delight,
VVhich ſeene, her eyes are murdred with the view,
Like ſtars aſham'd of day, themſelues withdrew.

173 Or as the ſnaile, whoſe tender hornes being hit,
Shrinks backward in his ſhellie caue with paine,

1024. *coward*] *cruell* $Q_{12}$.
1027. *Faulcons*] $Q_2$–$Q_6$, Coll.[1], Coll.[2], Huds.[1], Ktly., Wh.[1], Cam., Wynd., Neils., Bull., Pool., Rid., Kit. **falcon* The rest.
1031. *are*] *as* $Q_3$+ (except $Q_{12}$, Porter, Rid.).
*murdred*] $Q_2$–$Q_{15}$. *murther'd* Wh., Rol. *murd'red* Neils., Kit. *murder'd* The rest.
1032. *asham'd*] *ashamed* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
1033. *the*] *a* $Q_{12}$.
1034. *backward*] *backwards* Oxf., Yale.
*caue*] *cane* $Q_{10}$.

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1024. **bethinking**] *N. E. D.* (1888), citing this line: The action of thinking considering, reflecting, or remembering.

1026. **leaps**] POOLER (ed. 1911): *Sc.* for joy.

1028. **grasse stoops not**] STEEVENS (ed. 1780) compares Virgil's *Aeneid*, VII, 808 f., "Illa vel intactae segetis per summa volaret Gramina nec teneras cursu laesisset aristas."—POOLER (ed. 1911) on Virgil's lines: This is itself from Homer, *Il.* xx. 222 seqq. [But see ll. 148, 151–156.]

1031. **are**] MALONE (ed. 1821) suggests that the change to *as*, "being manifestly an improvement," came "from the hand of the author." All except one modern editor that I have collated (see Textual Notes) accept it.—PORTER (ed. 1912) unsuccessfully defends *are:* The *stars* are not *murdred with the view* as her *eyes* are. The comparison is merely of her eyes as like stars, in being abashed into withdrawing. . . . Why should the Poet be forced into including more than he wants in his comparison?

1032. **asham'd of day**] ABBOTT (1870, p. 112): *I.e.* "shamed *by* day."

1033–1038.] KEATS, in a letter, Nov. 22, 1817, to J. H. Reynolds (Spurgeon, *Keats's Sh.*, 1928, pp. 38 f.): [Sh.] has left nothing to say about nothing or anything: for look at snails—you know what he says about Snails. . . . [He quotes the stanza, giving *back into* for *backward in* in l. 1034 and *put* for *creepe* in l. 1036.]—POOLER (ed. 1911) compares *Love's Labour's Lost*, IV.iii.337 f., "Love's feeling is more soft and sensible Than are the tender horns of cockled snails."

And, there all ſmoothred vp, in ſhade doth ſit,
Long after fearing to creepe forth againe:
So at his bloodie view her eyes are fled,
Into the deep-darke cabbins of her head.

VVhere they reſigne their office, and their light,
To the diſpoſing of her troubled braine,
VVho bids them ſtill conſort with ougly night,
And neuer wound the heart with lookes againe,
VVho like a king perplexed in his throne,
By their ſuggeſtion, giues a deadly grone.

VVhereat ech tributarie ſubiect quakes,
As when the wind impriſond in the ground,
Struggling for paſſage, earths foundation ſhakes,

1035. *And, there...vp, in shade*] $Q_2$. *And there...vp, in shade* $Q_3Q_4$. *And there...shade* $Q_5$–$Q_{15}$, Coll., Huds.[1], Wh.[1], Hal., Cam., Pool., Rid. *And there,...shade* Var. *And there,... shade*, Dyce[2], Dyce[3], Huds.[2] *And there,...up, in shade* The rest.

*smoothred*] $Q_2Q_3Q_4$. *smothered* $Q_5$–$Q_{11}Q_{13}Q_{14}Q_{15}$. *smothred* $Q_{12}$. *smoth'red* Neils. *smooth'red* Kit. *smother'd* The rest.

1037. *his*] *this* Walker conj. (*Critical Examination*, 1860, II, 223, III, 351), Huds.[2]

1038. *deep-darke*] Two words in $Q_5$–$Q_{16}$, State–Mal., Var., Ald., Knt., Bell, Huds.[1], Glo., Ktly., Coll.[3], Wh.[2], Oxf., Wynd., Herf., Dow., Bull., Yale.

*head.*] Qq., Lint., Gild., Sew., Ew., Evans. *head;* State, Ald., Knt., Bell, Huds.[1], Sta., Neils., Kit. *head,* Mal.[1], Ktly., Rol. *head:* The rest.

1039. *resigne*] *resign'd* $Q_{16}$, State–Mal.[1]

1040. *her*] *their* $Q_8Q_{12}$.

1044. *suggestion*] *suggestions* $Q_{11}$-$Q_{13}$–$Q_{16}$, State–Evans.

*grone.*] $Q_2$–$Q_{15}$, Lint., Gild., Sew., Ew., Evans, Wynd. *groan;* Bell, Huds.[1], Wh.[1], Rid. **groan*, The rest.

1046. *imprisond*] *imprisoned* $Q_7$–$Q_{16}$.

1047. *foundation*] *fundation* $Q_{12}$.

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1038. **cabbins**] See l. 637 n.

1041. **consort with . . . night**] MALONE (ed. 1780) compares *Romeo and Juliet*, II.i.31, "To be consorted with the humorous night."—POOLER (ed. 1911) cites *A Midsummer Night's Dream*, III.ii.387, "for aye consort with black-brow'd night."

1043, 1045.] STEEVENS (ed. 1780) compares *Lear*, IV.vi.109 f., "Ay, every inch a king! When I do stare, see how the subject quakes."

1046, 1047.] STEEVENS (ed. 1780) compares *1 Henry IV*, III.i.28–35. See the notes in HEMINGWAY's variorum edition of that play, 1936, pp. 178 f.—MALONE (ed. 1821): Our poet here may have spoken from experience; for about thirteen years before this poem was published (1580,) . . . there was an earthquake in England.—VERITY (ed. 1890) cites the same simile in *Tamburlaine, Part I*, I.ii.50 f., IV.ii.43–46.—ANDERS (*Sh.'s Books*, 1904, pp. 262 f.) cites

which with cold terror, doth mens minds confound: 1048
This mutinie ech part doth ſo ſurpriſe,
That frō their dark beds once more leap her eies. 1050

176 And being opend, threw vnwilling light,
Vpon the wide wound, that the boare had trencht
In his ſoft flanke, whoſe wonted lillie white
VVith purple tears that his wound wept, had drēcht.
No floure was nigh, no graſſe, hearb, leaf, or weed, 1055
But ſtole his blood, and ſeemd with him to bleed.

177 This ſolemne ſympathie, poore Venus noteth, 1057

1048. *which*] *Which* $Q_2$+.
*terror*] *terrors* $Q_{16}$, State–Mal.[1]
*minds*] *mind* Lint., Mal.
1049. *This*] *The* Knt.
1050. *dark beds*] Hyphened in $Q_2Q_3Q_4$.
*eies.*] **eies*, $Q_5Q_6$, Kit. *eyes:* $Q_{12}$. *eyes* $Q_{16}$. *eyes;* Mal.+ (except Kit.).
1051. *opend*] *opened* $Q_7$–$Q_{16}$, Lint., Ew.
*light*] *night* $Q_4Q_5$. *sight* $Q_7$–$Q_{16}$, State–Mal.
1052. *trencht*] *drencht* $Q_4Q_5$.
1053. *lillie white*] Hyphened by Ktly., Coll.[3]
1054. *had*] *was* $Q_7$–$Q_{11}Q_{13}$+.
1055. *floure*] $Q_2$–$Q_5Q_{10}$–$Q_{15}$. *flow'r* Kit. *flower* The rest.

Gabriel Harvey (Grosart's Harvey, 1884, I, 45, 52) and others on this subject. —BROWN (ed. 1913): It was the belief among the classical nations that earthquakes were caused by currents of air confined in subterranean chambers. This is the explanation given by Aristotle (*Meteorolog.*, Lib. II, cap. 8) and Pliny (*H. Nat.*, Lib. II, cap. 79) as well as by Isidore of Seville (*De Natura Rerum*, cap. 36: *De Ventis*). This was still the universally accepted opinion in Elizabethan England. Cf. *The Faerie Queene*, III.ix.15.—Cf. also MAPLET'S *Diall of Destiny*, 1581, sig. I6, "Earthquakes . . . come vpon a conflict and force of some sore windes pent vp and scanted, or denied of their free course within the Entrailes or body of the earth"; CUMBERLAND CLARK, *Sh. and Science*, 1929, pp. 189–191; and *Lucrece*, ll. 549 f.

1052. **trencht**] MALONE (ed. 1780): Cut. *Trancher*, Fr.

1054. **purple tears**] VERITY (ed. 1890): *Purple* is used by the poets in the vaguest way. *Purpureus* simply expressed extreme brightness of colour; so Horace [*Odes*, IV.i.10] applies it to a swan—*purpureis ales oloribus*. [He cites *purple-colourd*, l. 1; *purple tears*, *3 Henry VI*, V.vi.64; *purpled hands*, *King John*, II.i.322, *Julius Caesar*, III.i.158; *purple pride*, Sonnet 99 (3). See also l. 1 n.]

**had drēcht**] PORTER (ed. 1912) is the only editor since 1600 to retain this unintelligible reading. In her loyalty to $Q_1$ she finds that "the doubling of *had* and the rhyme with *trencht* . . . together give the weight and fall of rhythm the Poet must have desired, since it gives a sense of burden."

1055, 1056.] See the notes to ll. 665 f.

1057. **solemne**] SCHMIDT (1875): Sad, melancholy.

Ouer one ſhoulder doth ſhe hang her head,
Dumblie ſhe paſſions, frantikely ſhe doteth,
She thinkes he could not die, he is not dead,
Her voice is ſtopt, her ioynts forget to bow,
Her eyes are mad, that they haue wept till now.

178 Vpon his hurt ſhe lookes ſo ſtedfaſtly,
That her ſight dazling, makes the wound ſeem three,
And then ſhe reprehends her mangling eye,
That makes more gaſhes, where no breach ſhuld be:
His face ſeems twain, ech ſeuerall lim is doubled,
For oft the eye miſtakes, the brain being troubled

179 My tongue cannot expreſſe my griefe for one,
And yet (quoth ſhe) behold two Adons dead,
My ſighes are blowne away, my ſalt teares gone,
Mine eyes are turn'd to fire, my heart to lead,
Heauie hearts lead melt at mine eyes red fire,
So ſhall I die by drops of hot deſire.

180 Alas poore world what treaſure haſt thou loſt,

1062. *wept*] *weept* $Q_{12}$.
*till*] *'til* Ew.
1066. *more*] *no* $Q_{12}$.
1068. *troubled*] *troubled.* $Q_2Q_3Q_4$-$Q_7$+.
1073. *hearts lead melt*] Qq., State, Lint., Gild., Sew.², Evans. *heart's-lead melt* Sew.¹ *hearts, lead, melt* Ew. *heart's lead melt* Mal.¹, Knt., Sta. *heart's lead, melt* Capell MS. and the rest.
*eyes red fire*] *eyes red as fire* $Q_4$. *eies as red as fire* $Q_5$. *eyes, as fire* $Q_7$–$Q_{15}$, Mal.¹ *eyes as fire* $Q_{16}$, State–Evans. *eyes' red fire* Mal.²+.
1074. *hot*] *hote* $Q_{12}$.
1075. *hast*] *has* Gild.

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1059. **passions**] MALONE (ed. 1780) notes another use of this verb in *The Two Gentlemen*, IV.iv.172.

1062.] RIDLEY (ed. 1935): This must apparently mean that her eyes reproach themselves that they have previously wept on inadequate excuse.

1063–1068.] BUCKNILL (*Medical Knowledge of Sh.*, 1860, p. 280): That disturbance of the brain frequently causes imperfect performance of the function of sight, and especially the phenomenon of double vision, is a fact not generally known beyond the limits of the medical profession; yet it is here stated very distinctly.

1064.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 136) compares *3 Henry VI*, II.i.25, "Dazzle mine eyes, or do I see three suns?"

1072.] See *Lucrece*, l. 1552.

VVhat face remains aliue that's worth the viewing?
VVhoſe tongue is muſick now? what cāſt thou boaſt,
Of things long ſince, or any thing inſuing?
The flowers are ſweet, their colours freſh, and trim,
But true ſweet beautie liu'd, and di'de with him.

181 Bonnet, nor vaile henceforth no creature weare,
Nor ſunne, nor wind will euer ſtriue to kiſſe you,
Hauing no faire to loſe, you need not feare,
The ſun doth skorne you, & the wind doth hiſſe you.
But when Adonis liu'de, ſunne, and ſharpe aire,
Lurkt like two theeues, to rob him of his faire.

182 And therefore would he put his bonnet on,
Vnder whoſe brim the gaudie ſunne would peepe,
The wind would blow it off, and being gon,
Play with his locks, then would Adonis weepe.
And ſtraight in pittie of his tender yeares,

1076. *worth*] *worthy* Wh.[2]
1078. *thing*] *things* $Q_{12}$.
1079. *The*] *Thy* Mal.[2] conj.
1080. *true sweet*] Hyphened by Mal.+ (except Coll., Huds.[1], Wh.[1], Hal., Wynd., Neils.). *true, sweet* Wynd.
*liu'd*] *lived* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
*di'de*] *died* $Q_{12}$, Var.+ (except Wh.[1]).
*with*] *in* $Q_4Q_5Q_7-Q_{16}$, State–Mal.
1081. *nor*] *or* $Q_7-Q_{11}Q_{13}-Q_{16}$, State–Mal.
1082. *Nor*] *For* $Q_{12}$.
1083. *lose*] *loose* $Q_2-Q_5Q_7Q_8Q_{12}$.
*you*] *yee* $Q_{12}$.
1085. *liu'de*] *lived* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.

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1077. **VVhose tongue is musick**] MALONE (ed. 1780) compares *The Comedy of Errors*, II.ii.116, "never words were music to thine ear."

1080.] See l. 1019 n.

1082.] ANDERS (*Sh.'s Books*, 1904, p. 94) compares Marlowe's *Hero and Leander*, *ca.* 1593, I, 27 f., "neither sun nor wind Would burn or parch her hands."

1083. **faire**] MALONE (ed. 1780): A substantive, in the sense of *beauty*. [He adds that the "jingle" *faire* and *feare* and the rime in l. 1085 show that *fear* was pronounced *fare*, and "it is still so pronounced in Warwickshire."]—BELL (ed. 1855) objects to Malone's "hasty note": Malone might just as reasonably have inferred . . . [from ll. 1112, 1114] that *there* was pronounced *theer*. [He compares the rimes *feare: eare, fear him: heare him* in ll. 1021, 1023, 1094, 1096.]

1084. **the wind doth hisse you**] STEEVENS (ed. 1780) compares *Romeo and Juliet*, I.i.118 f., "the winds . . . hiss'd him in scorn."

They both would ſtriue who firſt ſhould drie his (teares. 1092

183 To ſee his face the Lion walkt along,
Behind ſome hedge, becauſe he would not fear him:
To recreate himſelf when he hath ſong, 1095
The Tygre would be tame, and gently heare him.
If he had ſpoke, the wolfe would leaue his praie,
And neuer fright the ſillie lambe that daie.

184 VVhen he beheld his ſhadow in the brooke,
The fiſhes ſpread on it their golden gils, 1100
VVhen he was by the birds ſuch pleaſure tooke,
That ſome would ſing, ſome other in their bils
VVould bring him mulberries & ripe-red cherries,
He fed them with his ſight, they him with berries.

185 But this foule, grim, and vrchin-ſnowted Boare, 1105
VVhoſe downeward eye ſtill looketh for a graue:
Ne're ſaw the beautious liuerie that he wore, 1107

1093. *walkt*] *walks* $Q_{16}$, State–Evans.
1095. *song*] *sung* $Q_{14}$+ (except Kit.).
1099. *his*] *the* $Q_6$.
*the*] *a* $Q_9Q_{10}Q_{11}Q_{13}$–$Q_{16}$, State–Evans.
1100. *The*] *Their* $Q_{15}$. *There* $Q_{16}$, State, Lint., Gild., Sew., Evans.
1101. *by*] $Q_2$, Knt.[1] *by*, The rest.
1103. *ripe-red*] Two words in $Q_5$–$Q_{16}$, State–Mal., Coll., Wh.[1], Hal.
1105. *vrchin-snowted*] Two words in $Q_{12}Q_{16}$, State, Lint., Gild., Sew.[2], Ew., Evans.

1094. **fear**] MALONE (ed. 1780): Terrify.
1095. **song**] This spelling should be kept (as in KITTREDGE [ed. 1936]) for the rime.
1095, 1096.] STEEVENS (ed. 1780) compares *Othello*, IV.i.200 f., "she will sing the savageness out of a bear!"
1098. **sillie**] SCHMIDT (1875): Harmless, innocent, helpless. [Cf. l. 1151 and *Lucrece*, l. 167 n.]
1102–1104.] A similar story is told of Marina and the robin in Browne's *Britannia's Pastorals*, 1625, II, 3 (W. C. Hazlitt's Browne, 1869, II, 27–32).
1105. **vrchin-snowted**] MALONE (ed. 1780): The urchin is the sea-hedgehog.—IDEM (ed. 1790): An urchin is a hedgehog.—DYCE (ed. 1832): Snouted like a hedgehog.—SCHMIDT (1875): Having a snout like that of a hedgehog (?), or having a goblin-like, demoniac snout (?).—*N. E. D.* (1926) gives *urchin* the meanings "hedgehog," "sea-hedgehog," and "goblin or elf," but cites, without defining it, only the present use of the compound.
1106. **downeward**] SCHMIDT (1874): Directed to the ground.
1107. **liuerie**] SCHMIDT (1874): Outward appearance, aspect.

VVitneſſe the intertainment that he gaue. 1108
If he did ſee his face, why then I know,
He thought to kiſſe him, and hath kild him ſo. 1110

Tis true, tis true, thus was Adonis ſlaine,
He ran vpon the Boare with his ſharpe ſpeare,
VVho did not whet his teeth at him againe,
But by a kiſſe thought to perſuade him there.
And nouſling in his flanke the louing ſwine, 1115
Sheath'd vnaware the tuske in his ſoft groine.

1110. *kild*] *killed* Wynd.
1111. *true, tis*] *true, true,* $Q_{11}Q_{13}$–$Q_{16}$, State–Evans.
1113. *did*] **would* $Q_2$–$Q_{16}$, State–Mal., Ktly.
1114. *there.*] *there:* $Q_7$–$Q_{16}$, State–Evans. *there;* Mal.+.
1115. *nousling*] *nuzzling* Mal.+.
*flanke*] **flanke,* $Q_3$+ (except Knt.).
1116. *Sheath'd*] *Sheathed* Glo., Cam., Rol., Herf., Dow., Bull.
*the*] *his* $Q_2$–$Q_{16}$, State–Mal.

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1108. **intertainment**] DELIUS (ed. 1872): Here meant ironically.—SCHMIDT (1874): Reception, treatment in general.

1110–1116.] MALONE (ed. 1790): This conceit . . . is found in the 30th Idyllium of Theocritus, but there was no translation of that poet in our authour's time.—IDEM (ed. 1821): Milton had, perhaps, our poet in his thoughts, when he wrote his verses on the death of his niece, in 1625, . . . in which we find the same conceit.—Malone overlooked E. D.'s translation of *Sixe Idillia* of Theocritus, 1588 (see O. L. JIRICZEK, *Jahrbuch*, 1919, LV, 30–34), in which the boar says: "I minded not to kill, . . . I him beheld for loue, Which made me forward shoue, His thigh, that naked was, Thinking to kisse alas."—LEE (ed. 1907): The extravagant notion [of the boar's kissing Adonis] is the subject of a Latin epigram: "De Adone ab apro interempto" by the Italian Renaissance critic and poet, Minturno [a fact noted also by MALONE (ed. 1821)], and is also introduced by Tarchagnota into his Italian poem, *L'Adone*, 1550, stanza 65. [See ll. 931–954 n.]—HEINRICH ANDERS (*Jahrbuch*, 1926, LXII, 160 f. n.) agrees with Jiriczek that quite possibly Sh. here borrowed from E. D.'s 1588 translation.—BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 140 n.): The conceit . . . occurs also in a French translation by Saint-Gelais (*Œuvres*, Paris, 1873, I, 127–132) and in Latin in *Adonis Theocriti, ex Gallico Sangelasii* (Gruter, *Delitiae C. Poetarum Gallorum* [1609], Part II, Sec. I, pp. 470–472); and in Minturno's *De Adoni ab apro interempto* (Gruter, *Delitiae CC. Italorum Poetarum* [1608], II, 924–927).

1114. **to persuade him there**] WALKER (*Critical Examination*, 1860, III, 351): To persuade him *to stay* there. [So LEE (ed. 1907).]—SCHMIDT (1875) defines *persuade:* Trans. = to win, to reconcile.

1115, 1116. FEUILLERAT (ed. 1927) compares Ovid, *Metamorphoses*, X, 715 f.: "Trux aper insequitur totosque sub inguine dentes Abdidit et fulva moribundum stravit harena."

187 Had I bin tooth'd like him I muſt confeſſe,
VVith kiſſing him I ſhould haue kild him firſt,
But he is dead, and neuer did he bleſſe
My youth with his, the more am I accurſt.
VVith this ſhe falleth in the place ſhe ſtood,
And ſtaines her face with his congealed bloud.

188 She lookes vpon his lips, and they are pale,
She takes him by the hand, and that is cold,
She whiſpers in his eares a heauie tale,
As if they heard the wofull words ſhe told:
She lifts the coffer-lids that cloſe his eyes,
VVhere lo, two lamps burnt out in darkneſſe lies.

189 Two glaſſes where her ſelfe, her ſelfe beheld
A thouſand times, and now no more reflect,
Their vertue loſt, wherein they late exceld,
And euerie beautie robd of his effect;
VVonder of time (quoth ſhe) this is my ſpight,
That thou being dead, the day ſhuld yet be light.

1120. *youth*] *mouth* $Q_{15}Q_{16}$, State—Evans.
*am I*] *I am* $Q_4$—$Q_{16}$, State, Lint., Gild., Mal.
1121. *this*] *this*, Capell MS., Dyce, Sta., Glo., Cam., Huds.$^2$+ (except Oxf., Yale).
1122. *congealed*] *congealen* Gild.
1125. *eares*] **eare* $Q_5$—$Q_{16}$, State—Mal.$^1$
1126. *they*] *he* $Q_6$—$Q_{16}$, State—Mal.$^1$
1127. *coffer-lids*] Two words in $Q_9$—$Q_{16}$, Lint., Ew.
1130. *times, and now*] *times and more*, Theobald conj. (Jortin, *Miscellaneous Observations*, 1732, II, 245).
1134. *thou*] *you* $Q_5$—$Q_{16}$, State—Mal., Var., Ald., Knt., Bell, Oxf.

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1121, 1122.] Cf. *Lucrece*, ll. 1774 f.

1127. **coffer-lids**] FEUILLERAT (ed. 1927): Lids to coffers, treasure-chests. Possibly cover-lid, or coverlet (French *couvrelit*, the covering of a bed).

1127, 1128.] VERITY (ed. 1890) compares *Lucrece*, ll. 1378 f.

1128. **lamps . . . lies**] BELL (ed. 1855): It is obvious from this example, as from numerous others, that the Elizabethan violations of time and form cannot always be referred to haste or accident; but that they were sometimes adopted designedly to suit the metre or the rhyme. In such cases as the present, it is possible that the final *s* came into use as a substitute for the Saxon termination *th*. [Quoted by WYNDHAM (ed. 1898).]—See l. 517 n.

1133. **this is my spight**] MALONE (ed. 1780): This is done, purposely to vex and distress *me*.—SCHMIDT (1875) explains *spight:* Vexation, mortification.—LEE (1907): This is the malice done me; this is my grievance.

190 Since thou art dead, lo here I prophecie, 1135
Sorrow on loue hereafter ſhall attend:
It ſhall be wayted on with iealouſie,
Find ſweet beginning, but vnſauorie end.
Nere ſetled equally, but high or lo,
That all loues pleaſure ſhall not match his wo. 1140

191 It ſhall be fickle, falſe, and full of fraud,
Bud, and be blaſted, in a breathing while,
The bottome poyſon, and the top ore-ſtrawd
VVith ſweets, that ſhall the trueſt ſight beguile,
The ſtrongeſt bodie ſhall it make moſt weake, 1145
Strike the wiſe dūbe, & teach the foole to ſpeake.

1136. *on*] *in* $Q_5$.
1137. *be*] *we* Gild.[1]
1139. *but*] *too* $Q_6$–$Q_{16}$, State, Lint., Sew.[1], Ew., Mal.[1] *to* Gild., Sew.[2], Evans.
1140. *loues*] Defective *e* in $Q_1$.
*pleaſure*] *pleaſures* $Q_{16}$, State–Evans.
1142. *Bud, and*] *And ſhall* $Q_5$–$Q_{16}$, State–Mal.[1]
*breathing while*] Hyphened by Sew.[1], Capell MS., Mal.+ (except Ald., Knt., Ktly., Cam.[1], Kit.).
1143. *ore-strawd*] *ore-straw*, $Q_5$. *o'er-strew'd* Ew.
1144. *truest*] *sharpest* $Q_5$–$Q_{16}$, State–Mal.[1]

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1135. **I prophecie**] ANDERS (*Sh.'s Books*, 1904, p. 97): Venus's prophecy . . . may have owed its insertion to Marlowe's prophecy, at the end of the first 'sestiad' [of *Hero and Leander*, *ca.* 1593], that Learning and Poverty shall go together.—PORTER (ed. 1912): This prophecy of the goddess (ll. 1136–1164) is the deepest and most peculiarly Shakespearian stroke of art in the whole poem. —Cf. Venus's earlier prophecy, ll. 671 f.

1136–1140.] STEEVENS (ed. 1780) compares *A Midsummer Night's Dream*, I.i.134–140, which begins, "The course of true love never did run smooth."

1139. **but high or lo**] MALONE (ed. 1821): Our author . . . should have written—"*but* too high or low," &c. but the verse would not admit it.

1142.] VERITY (ed. 1890) compares *Richard III*, I.iii.60, "Cannot be quiet scarce a breathing while."

1143. **ore-strawd**] MALONE (ed. 1790): Such perhaps was the pronunciation of o'er-*strew'd* in our authour's time. Formerly, however, our poets often changed the termination of words for the sake of rhyme.—BOSWELL (ed. 1821): To *straw* frequently occurs in our translation of the Scriptures.

1143, 1144.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 137) compares *2 Henry VI*, III.ii.45, "Hide not thy poison with such sug'red words."

1146. **teach the foole to speake**] MALONE (ed. 1821): Perhaps our poet had here in his thoughts the Cymon and Iphigenia of Boccace. I have not seen, indeed, any earlier translation of that story than that published in 1620. [A translation of this tale from the *Decameron*, Fifth Day, Novel 1, was made by T. C. about 1560.]

It ſhall be ſparing, and too full of ryot, 1147
Teaching decrepit age to tread the meaſures,
The ſtaring ruffian ſhall it keepe in quiet,
Pluck down the rich, inrich the poore with treaſures, 1150
It ſhall be raging mad, and ſillie milde,
Make the yoong old, the old become a childe.

It ſhall ſuſpect where is no cauſe of feare,
It ſhall not feare where it ſhould moſt miſtruſt,
It ſhall be mercifull, and too ſeueare, 1155
And moſt deceiuing, when it ſeemes moſt iuſt,
Peruerſe it ſhall be, where it ſhowes moſt toward,
Put feare to valour, courage to the coward.

It ſhall be cauſe of warre, and dire euents,
And ſet diſſention twixt the ſonne, and ſire, 1160
Subiect, and ſeruill to all diſcontents:
As drie combuſtious matter is to fire, 1162

1149. *staring*] *roaring* Coll.[3] conj.
1151. *raging mad...sillie milde*] Hyphened by Mal.+ (except Ald., Knt., Coll., Ktly., Wh.[1], Hal., Oxf., Yale, Kit.).
1154. *should*] *shall* State.
1157. *where*] *when* $Q_{15}Q_{16}$, State–Mal.
*showes*] **seems* $Q_7$–$Q_{16}$, State–Mal.[1]
1159. *be*] *be the* Sew.[1]
1160. *sonne*] *sun* $Q_5$.
1162. *combustious*] *combustions* $Q_3Q_4$. *combustuous* $Q_{16}$, Lint., Gild.[1], Ew.
*is to*] *into* $Q_{12}$.

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1147. **sparing**] CRAIG (ed. 1905): Perhaps the right word here is "flaring," *i.e.*, flaunting, showy, gaudy.—LEE (ed. 1907): [*Sparing*] is quite consistent with the paradoxical tone of the context, which threatens love with mutually contradictory attributes, among which niggardliness and prodigality are both to hold a place.

1148. **the measures**] MALONE (ed. 1821): *The measures* was a very stately dance, and therefore was peculiarly suited to elders, if they engaged at all in such kind of amusement.—STAUNTON (ed. 1860) objects to this definition: Dances of any kind are here meant.—SCHMIDT (1874): Grave and solemn dances. [So *N. E. D.* (1908).]

1149. **staring**] WYNDHAM (ed. 1898): Perhaps=bristly and unkempt, as in the 'staring coat' of an ungroomed horse.—CRAIG (ed. 1905): Furious. [So LEE (ed. 1907).]—POOLER (ed. 1911): Truculent.—PORTER (ed. 1912): Bold-eyed.

1152.] Cf. W. Bettie, *The Historie of Titana, and Theseus*, 1608, sig. E1$^v$, "he [Cupid] makes the yong old, and the old become yong againe."

1157. **toward**] SCHMIDT (1875): Willing.—KITTREDGE: Compliant.

Sith in his prime, death doth my loue deſtroy,
They that loue beſt, their loues ſhall not enioy.

By this the boy that by her ſide laie kild,
VVas melted like a vapour from her ſight,
And in his blood that on the ground laie ſpild,
A purple floure ſproong vp, checkred with white,
Reſembling well his pale cheekes, and the blood,
VVhich in round drops, vpõ their whiteneſſe ſtood.

She bowes her head, the new-ſprong floure to ſmel,
Comparing it to her Adonis breath,
And ſaies within her boſome it ſhall dwell,
Since he himſelfe is reft from her by death;
She crop's the ſtalke, and in the breach appeares,
Green-dropping ſap, which ſhe cõpares to teares.

1164. *loues*] **loue* $Q_5$–$Q_{16}$, State–Mal.[1], Knt.[2], Oxf., Yale.

1165. *this*] $Q_2$–$Q_5Q_8Q_{12}$, Gild., Sew.[2], Evans, Var., Coll., Huds.[1], Ktly., Wh.[1], Hal., Cam., Pool., Rid. *this*, The rest.

1168. *purple*] *purpld* $Q_4$. *purpul'd* $Q_5$.

*checkred*] *cheeke red* $Q_{12}$. *checker'd* $Q_{16}$, State, Lint., Gild.[1], *Bell. **chequer'd* Gild.[2]+ (except Bell, Neils., Kit.). *check'red* Neils., Kit.

1171. *new-sprong*] Two words in Ald., Knt.[1], Ktly.

1175. *crop's*] *crops* $Q_2$+.

1176. *Green-dropping*] Two words in $Q_8Q_{12}Q_{16}$+ (except Cam., Del., Rol., Neils., Bull., Pool., Rid., Kit.).

*she*] *he* Gild.[1]

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1165, 1166.] STEEVENS (ed. 1780) compares *Macbeth*, I.iii.81 f., "what seem'd corporal melted As breath into the wind."

1168. **purple floure**] ELLACOMBE (*Plant-Lore*, 1878 [1884 ed., pp. 14–16]) decides that Sh. had the anemone in mind: The "purple" colour is no objection, for "purple" in Shakespeare's time had a very wide signification, meaning almost any bright colour, just as *purpureus* had in Latin [see ll. 1 n., 1054 n.]. . . . Nor was "chequered" confined to square divisions, as it usually is now, but included spots of any size or shape.—LEE (ed. 1907): According to Bion's famous lament for Adonis, the rose sprang from his blood and the anemone from his tears. But Ovid [*Metamorphoses*, X, 731–739] and later writers identify the "purple flower" exclusively with the frail anemone, the bloom of which the winds (ἄνεμοι) are prone to blow away.

1175. **crop's**] LEE (ed. 1905, p. 49) calls this a misprint (see p. 371, below). It is, however, a common Elizabethan form, and needs no more particularizing as a misprint than do *tell's* (l. 587), *fall's* (l. 594), *esteem's* (l. 631), and *root's* (l. 636). Cf. also *mouth's* (l. 695).

197 Poore floure (quoth ſhe) this was thy fathers guiſe, 1177
Sweet iſſue of a more ſweet ſmelling ſire,
For euerie little griefe to wet his eies,
To grow vnto himſelfe was his deſire; 1180
And ſo tis thine, but know it is as good,
To wither in my breſt, as in his blood.

198 Here was thy fathers bed, here in my breſt,
Thou art the next of blood, and tis thy right.
Lo in this hollow cradle take thy reſt, 1185
My throbbing hart ſhall rock thee day and night;
There ſhall not be one minute in an houre,
VVherein I wil not kiſſe my ſweet loues floure.

199 Thus weary of the world, away ſhe hies,
And yokes her ſiluer doues, by whoſe ſwift aide, 1190
Their miſtreſſe mounted through the emptie skies,
In her light chariot, quickly is conuaide,
Holding their courſe to Paphos, where their queen,
Meanes to immure her ſelfe, and not be ſeen. 1194

FINIS

1177. *floure*] $Q_2$–$Q_{15}$. *flow'r* Kit. *flower* The rest.
*was*] *way* Rid.
1178. *sweet smelling*] *sweete swelling* $Q_5$. Hyphened by $Q_{10}$+ (except $Q_{16}$, Lint., Gild.[1], Ew., Ald., Knt.[1], Ktly.).
1181. *as*] *a* $Q_{12}$.
1183. *in*]*is* $Q_4$–$Q_{16}$, State–Evans.
1185. *Lo*] **Low* $Q_5Q_6$, Sew.[1]
1186. *throbbing*] *thrubbing* $Q_{16}$, State, Lint.
1187. *in*] *of* $Q_7$–$Q_{16}$, State–Mal.[1]
1188. *floure*] $Q_2Q_3Q_4Q_7$–$Q_{15}$. *flow'r* Kit. *flower* The rest.
1191. *mistresse mounted*] **mistris mounted*, $Q_6$–$Q_{11}Q_{13}$–$Q_{16}$, State–Mal.[1], Ald., Knt.[1], Bell, Huds.[1] *mistress, mounted*, Capell MS., Dyce, Sta., Ktly., Cam., Knt.[2], Huds.[2], Oxf., Bull., Pool., Yale, Kit.
1191, 1192. *mistresse mounted... skies,...chariot,*] *mistress, mounted... skies...chariot*, Wynd.
1192. *conuaide*] *conveyed* Gild.[1]

1177. **guise**] SCHMIDT (1874): Custom, practice.
1180.] See l. 166 n.
1190.] DELIUS (ed. 1872) compares *The Tempest*, IV.i.92–94, "I met her Deity [Venus] Cutting the clouds towards Paphos, and her son Dove-drawn with her."—See ll. 153, 366.
1193. **Paphos**] HUDSON (ed. 1881): A city of Cyprus, famous for the temple of Venus, and as the chief seat of her worship.—LEE (ed. 1907): Ovid in *Metam.*, x, 530, only mentions Paphos as a home of Venus incidentally. . . . In Golding's translation of the passage [1567, X, 611 f., sig. $S3^v$] Venus is said to have had "no mynd . . . untoo *Paphos* where the sea beats round about the shore."

# LVCRECE.




LONDON.
Printed by Richard Field, for Iohn Harriſon, and are to be ſold at the ſigne of the white Greyhound in Paules Church yard. 1594.

# TO THE RIGHT HONOVRABLE, HENRY VVriothesley, Earle of Southhampton, and Baron of Titchfield.

THE loue I dedicate to your Lordſhip is without end: wherof this Pamphlet without beginning is but a ſuperfluous Moity. The warrant I haue of your Honourable diſpoſition, not the worth of my vntutord Lines makes it aſſured of acceptance. VVhat I haue done is yours, what I haue to doe is yours, being part in all I haue, deuoted yours. VVere my worth greater, my duety would ſhew greater, meane time, as it is, it is bound to your Lordſhip; To whom I wiſh long life ſtill lengthned with all happineſſe.

Your Lordſhips in all duety.

William Shakeſpeare.

# DEDICATION

Dedication om. $Q_9$ (which substitutes Quarles's dedication: see p. 412, below), State.

3. *VVriothesley*] $Q_2$–$Q_8$, Capell MS., Cam., Wynd., Herf., Neils., Bull., Pool., Yale, Rid., Kit. *Wriothesly* The rest.

4. *Titchfield*] $Q_2$–$Q_5$, Capell MS., Ald., Knt., Ktly., Cam., Wynd., Herf., Bull., Pool., Rid., Kit. *Tich-field* $Q_7Q_8$. *Tichfield* The rest.

5. *The*] *Right Honourable, The* Gild., Sew., Evans, Coll.[3]

8. *superfluous*] *supercilious* Bell.

9. *Moity*] *moiety* Gild.[2]+ (except Cam., Del., Wynd., Pool., Rid.).

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1–3.] On Southampton see p. 5, above.

MEISSNER (*Jung-Sh.*, 1914, p. 91) thinks the dedications of *Venus* and *Lucrece* to Southampton mean that Sh. had separated from the Earl of Pembroke and the Countess of Pembroke's circle with its classical pretension in the drama.—D. N. SMITH (in *Sh.'s England*, 1916, II, 201): The difference of tone in the dedications of *Venus and Adonis* and *The Rape of Lucrece* is remarkable. Aloof and formal terms give place, within a year, to expressions of affection whose like will not easily be found. . . . There is no other dedication like this in Elizabethan literature.—STOPES (*Life of . . . Southampton*, 1922, p. 64): The love he [Sh.] had kept hidden in his heart when he published the first poem he now had no fear in expressing—and therefore the Dedication to the *Rape of Lucrece* almost goes back in terms, certainly in feeling, to [Sonnet 26, a resemblance earlier noted by various other scholars, as DRAKE (*Sh. and his Times*, 1817, II, 63)].

5. **dedicate**] MURRY (*Countries of the Mind*, 2d series, 1931, pp. 99, 101): 'Dedicate' was one of Shakespeare's favourite words . . . [but before 1593] 'dedicate' and 'dedication' are nowhere to be found in his plays. . . . When he said to the young Earl that all that he was, was devoted his, he meant it. . . . The real point . . . is that Shakespeare was the kind of man who needed to invest with the glamour of real devotion the equivocal, and often merely sordid, relation between patron and poet. He believed not merely what he wanted, but what he needed, to believe. He loved his young patron, and the act of dedicating his poems to him was an act, not of the calculating mind, but of the heart and soul.

7, 8. **this Pamphlet without beginning**] EWIG (*Anglia*, 1899, XXII, 11): A. Brandl refers these words, rightly in my opinion, to the fact that Sh. thrusts us immediately into the narrative *in medias res*.—LUCE (*Handbook*, 1906, p. 80): The poet . . . rushes into the midst of things, and therefore supplies an "argument."—See DUNN's comment on *Pamphlet*, pp. 521 f., below.

8, 9. **superfluous Moity**] MALONE (ed. 1790): *Moiety* in our authour's time did not always signify *half;* it was sometimes used indefinitely for a portion or part. [Repeated by BELL (ed. 1855), COLLIER (ed. 1858), and others.]—*N. E. D.* (1908), citing this passage as its first example, defines *moiety:* A small part. [It gives other examples of the old spelling.]—B. E. LAWRENCE (*Notes on the Authorship of the Sh. Plays*, 1925, pp. 87 f.) gives a novel—and fantastic—explanation, namely, that the capital letters in the first two lines—FR*om*, A*rdea*, B*orne*—spell FRA B. This is the superfluous moiety, "for it

12. *of*] *of your* Gild.[2]
13. *yours...yours*] *your's...your's* Ew., Coll.[2]
14. *yours*] *your's* Coll.[2]
15. *would*] *should* $Q_5$–$Q_8$, Lint., Gild., Sew., Ew., Evans.
17. *still*] *still*, $Q_7Q_8$, Lint., Gild.[1] *lengthned*] $Q_6$, Cam., Del., Wynd., Pool., Rid. *lenthened* $Q_7$. *lengthen'd* Gild.[2], Sew., Bull. *lenghtened* Ew. *length'ned* Neils., Kit. *lengthened* The rest.
*all*] Om. Var., Ald., Bell, Huds.[1], Ktly., Oxf., Yale.
19. *William*] *Will.* Lint., Gild., Sew., Evans.
*Shakespeare*] *Shake-speare* $Q_7$. *Shake speare* $Q_8$. *Shakespear* Gild., Sew., Evans. *Shakspeare* Mal., Var., Bell.

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comprises not only a contraction of the Christian name Francis, but also a portion (the B) of the surname Bacon."

9. **warrant I haue**] ROWE (Sh.'s *Works*, 1709, I, x): There is one Instance so singular in the Magnificence of this Patron of *Shakespear*'s, that if I had not been assur'd that the Story was handed down by Sir *William D'Avenant*, who was probably very well acquainted with his Affairs, I should not have ventur'd to have inserted, that my Lord *Southampton*, at one time, gave him a thousand Pounds, to enable him to go through with a Purchase which he heard he had a mind to. A Bounty very great, and very rare at any time.—DRAKE (*Sh. and his Times*, 1817, II, 3): [Sh.'s language] indicates very plainly that Shakspeare had already experienced the beneficial effects of His Lordship's patronage. Gratitude and confidence, indeed, cannot express themselves in clearer terms than may be found in the diction of this address.—HALLIWELL-PHILLIPPS (Sh.'s *Works*, 1853, I, 135) on Rowe's anecdote: This amount must be exaggerated, for, considering the value of money in those days, such a gift is altogether incredible. Apart from this limitation, there is every reason for believing the general truth of Rowe's account.—TYLER (*Academy*, April 19, 1884, pp. 279 f.) asserts that probably Southampton acknowledged the first dedication "by a pecuniary present," and "it is at least not unlikely" that he so acknowledged the second. We have no evidence that Southampton ever admitted Sh. "to a personal friendship," and after the publication of *Lucrece* he "does not again appear as a patron of Shakspere."—IDEM (*Sh.'s Sonnets*, 1890, p. 30): There is in the dedication to *Lucrece* language not at all suggestive of a close friendship. If Shakespeare had been on terms of intimacy with his patron, he would hardly have said of his poem, "*The warrant I have of your honourable disposition* . . . makes it assured of acceptance." This is cold indeed. . . . We may infer, perhaps that the dedication . . . implies on the whole a desire for closer relations.—D. N. SMITH (in *Sh.'s England*, 1916, II, 201) on Rowe's story: If the tradition is true, the gift has no equal in the history of patronage.—MACKAIL (*Approach to Sh.*, 1930, p. 47): There seems no adequate reason to reject [Rowe's story]. . . . Even the immense sum of £1,000 named, while it can hardly be credited, was apparently thought not incredible. It is in strong contrast to the £10 or less which as a playwright was all he could expect for the composition and preparation for the stage of a single play.

12–14. **VVhat I haue done . . . yours**] VON MAUNTZ (*Jahrbuch*, 1893, XXVIII, 289) points out various parallel expressions in the *Sonnets*, as 78 (9 f., 13 f.), 39 (1–4).

# THE ARGVMENT.

LVcius Tarquinius *(for his exceſſiue pride ſurnamed* Superbus*) after hee had cauſed his owne father in law* Seruius Tullius *to be cruelly murdred, and contrarie to the Romaine lawes and cuſtomes, not requiring or ſtaying for the peoples ſuffrages, had poſſeſſed himſelfe of the kingdome: went accompanyed with his ſonnes and other Noble men of Rome, to beſiege* Ardea, *during which ſiege, the principall men of the Army meeting one euening at the Tent of* Sextus Tarquinius *the Kings ſonne, in their diſcourſes after ſupper euery one commended the vertues of his owne wife: among whom* Colatinus *extolled the incomparable chaſtity of his wife* Lucretia. *In that pleaſant humor they all poſted to Rome, and intending by theyr ſecret and ſodaine arriuall to make triall of that which euery one had before auouched, onely* Colatinus *finds his wife (though it were late in the night) ſpinning amongeſt her maides, the other Ladies were all found dauncing and reuelling, or in ſeuerall diſports: whereupon the Noble men yeelded* Colatinus *the victory, and his wife the Fame. At that time* Sextus Tarquinius *being enflamed with* Lucrece *beauty, yet ſmoothering his paſſions for the preſent, departed with the reſt backe to the Campe: from whence he ſhortly after priuily withdrew himſelfe, and was (according to his eſtate) royally entertayned and lodged by* Lucrece *at* Colatium. *The ſame night he tretcherouſlie ſtealeth into her Chamber, violently rauiſht her, and early in the morning ſpeedeth away.* Lucrece *in this lamentable plight, haſtily diſpatcheth Meſſengers, one to Rome for her father, another to the Campe for* Colatine. *They came, the one accompanyed with* Iunius Brutus, *the other with* Publius Valerius: *and finding* Lucrece *attired in mourning habite, demanded the cauſe of her ſorrow. Shee firſt taking an oath of them for her reuenge, reuealed the Actor, and whole maner of his dealing, and with all ſodainely ſtabbed her ſelfe. Which done, with one conſent they all vowed to roote out the whole hated family of the* Tarquins: *and bearing the dead body to Rome,* Brutus *acquainted the people with the doer and manner of the vile deede: with a bitter inuectiue againſt the tyranny of the King, wherewith the people were ſo moued, that with one conſent and a generall acclamation, the* Tarquins *were all exiled, and the ſtate gouernment changed from Kings to Conſuls.*

## THE ARGUMENT

Argument om. Ew.

2. *owne*] Om. Gild., Sew., Evans, Del.

3. *murdred*] $Q_2$. *murthered* $Q_3Q_5Q_6$-$Q_7$, Rol. *murder'd* $Q_9$, State, Gild., Sew., Bull. *murd'red* Neils., Kit. *murdered* The rest.

6. *siege*] Om. $Q_8Q_9$, Lint.

9. *whom*] *whom.* Ald.

9, 12, 15, 24. *Colatinus* (*Colatine*)] *Collatinus* (*Collatine*) $Q_9$, Mal.+.

10, 14. *Lucretia...all found*] *Lucrece ...found all* State, Gild., Sew., Evans, Del.

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MALONE (ed. 1780): This argument appears to have been written by Shakspeare, . . . and is a curiosity, this, and the two dedications to the earl of Southampton, being the only prose compositions of our great poet (not in a dramatick form) now remaining. [So BELL (ed. 1855), HUDSON (ed. 1856), LEE (ed. 1907), and others.]—EWIG (*Anglia*, 1899, XXII, 11–13) feels somewhat uncertain about Sh.'s authorship of the Argument, which he believes has been assumed rather than proved. He thinks that in a poem addressed to an earl and destined for a group of courtly readers Sh. would have assumed a knowledge of the famous Lucrece story. The "insipid, commonplace style" of the Argument does not suggest Sh., nor do the contradictory statements made in it and the poem. Thus in the latter Lucrece, after Tarquin's flight, sends only one messenger,—to Collatine,—whereas the Argument speaks of two messengers,—one to her father, the other to her husband. But the differences are too slight to decide the question, all the more so because of details contained in both that do not appear elsewhere. For example, consider ll. 22 f. ("*early in the morning speedeth away*"): "Neither in Ovid or Livy, nor in Chaucer or Painter, do we find a corresponding passage.[1] On the contrary, the earlier departure of Tarquin is strongly emphasized in the poem, ll. 1275–1281." Again, "*finding* Lucrece *attired in mourning habite*," ll. 25 f., and "finds his LVCRECE clad in mourning black," l. 1585, correspond only to Chaucer's legend of *Lucrece*, ll. 1829–1831. In the Argument (ll. 26 f.) and the text (ll. 1687–1691) "Lucrece, before she gives the name of her attacker, demands from Collatine and the others who are present an oath of vengeance. This feature occurs only in Sh." And in regard to the Argument, l. 30, and the text, ll. 1850 f., "Livy, Painter, and Ovid say nothing about carrying the corpse of Lucrece to Rome." Chaucer has this detail (ll. 1866 f.), but he likewise (ll. 1712 f.) places the scene of the crime in Rome, an error which does not appear in the Argument or Sh.'s text. Ewig decides that the question of Sh.'s authorship of the Argument is, after all, unimportant, and that it need not be taken into consideration in determining Sh.'s sources, even though its beginning and end seem to follow Livy.—PORTER (ed. 1912): This is doubtless Shakespeare's, and the style bears his impress.—See also Sources, pp. 418–425, below.

1. **Lucius . . . Superbus**] FEUILLERAT (ed. 1927): The last legendary king of Rome (534–510 B.C.).

1–6. **Lucius . . . Ardea**] FEUILLERAT (ed. 1927): The poem contains nothing corresponding to this part of the argument.

4. **requiring**] ONIONS (*Sh. Glossary*, 1911): Requesting.

[1] [But see the words of Livy and Painter, pp. 428, 437, below.]

17. *Lucrece*] *Lucreces* $Q_6$–$Q_9$, Lint. *Lucrece's* State, Gild., Sew., Evans, Bell, Wh.[1], Knt.[2]

*passions*] *passion* $Q_8Q_9$, Lint., Gild., Sew., Evans, Del.

19. *estate*] *state* $Q_6$–$Q_9$, State, Lint., Gild., Sew., Evans.

20. *Colatium*] *Collatium* $Q_9$, Mal.+.

21. *stealeth*] *stealing* Gild., Sew., Evans.

*rauisht*] *ravisheth* Coll.[2]

22. *speedeth*] *speeded* Gild., Sew., Evans, Del.

23. *another*] *and another* Oxf., Yale.

24. *with*] *by* Coll.[2]

25. *in*] *in a* Sew., Evans, Del.

27. *whole*] *the whole* Oxf., Yale.

*maner*] *matter* State, Gild., Sew., Evans, Del.

28, 29. *done,...consent*] *done...consent*, $Q_5Q_6$. *done,...consent*, $Q_7Q_8Q_9$, State, Lint., Gild., Sew., Evans, Del., Coll.[3]

28. *one*] Om. $Q_8Q_9$, Lint.

29. *vowed*] *avowed* Huds.[2]

32. *that*] Om. $Q_5$–$Q_9$, State, Lint., Gild.[1]

33. *the Tarquins*] *that the Tarquins* $Q_6$–$Q_9$, State, Lint., Gild.[1], Sew.[1]

34. *state gouernment*] *states gouerment* $Q_4$. Hyphened by State, Gild., Sew., Evans, Dyce[2], Dyce[3], Del., Huds.[2]

Following the Argument $Q_6Q_7Q_8$, Lint. add *The Contents*, twelve sentences, which are also repeated as marginal notes in the text. In $Q_9$ they are inserted as headings in the text; in State, as marginal notes. See pp. 409–411, below.

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14, 15. **disports**] SCHMIDT (1874): Sports, pastimes. [He cites also *Othello*, I.iii.272.]

17. **Lucrece**] On this possessive see Textual Notes and the notes to l. 36 of the poem.

20. **Colatium**] LEE (ed. 1907): The correct name was Collatia; see lines 4 and 50 [of the poem].—FEUILLERAT (ed. 1927): A city of Latium, about ten miles east of Rome.

24, 25. **Iunius Brutus . . . Publius Valerius**] See Sources, p. 418, below.



# THE RAPE OF LVCRECE.

1 FRom the beſieged Ardea all in poſt,
Borne by the truſtleſſe wings of falſe deſire,
Luſt-breathed TARQVIN, leaues the Roman hoſt,
And to Colatium beares the lightleſſe fire,
VVhich in pale embers hid, lurkes to aſpire,
And girdle with embracing flames, the waſt
Of COLATINES fair loue, LVCRECE the chaſt.

1. *besieged*] *besieg'd* $Q_9$, State, Gild., Sew., Evans, Mal.$^2$, Var.
2. *Borne*] *Born* $Q_9$, State, Gild., Sew.$^1$
*desire*] *desires* Bell.
3. *Lust-breathed*] Two words in $Q_9$. *Lust-breathing* Gild., Sew., Evans.
4. *Colatium*] *Collatium* Mal.+ (except Neils.). *Collatia* Neils.
7 *et passim. Colatines* (*Colatine*, etc.)] *Collatine's* (*Collatine*, etc.) irregularly in $Q_5Q_6Q_7Q_9$, everywhere in Mal.+.

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1. **besieged Ardea**] DYCE (ed. 1857) notes that editors who print *besieg'd* (see Textual Notes) destroy Sh.'s proper quantity in *Ardĕa*. He compares l. 1332.—VERITY (ed. 1890): *Ardea*, the capital of the Rutuli, twenty-four miles south of Rome.—PORTER (ed. 1912): According to Dionysius of Halicarnassus [*Roman Antiquities*, IV, 64], it was the richest city in all Italy.

**all in post**] MALONE (ed. 1790) notes an apparent borrowing from Painter's *Palace of Pleasure*, 1566, for which see Sources, p. 437, below.

3. **Lust-breathed**] SCHMIDT (1874): Animated by lust.

4. **Colatium**] See Argument, l. 20 n., and Textual Notes.

**lightlesse**] SCHMIDT (ed. 1874): Dark.—CRAIG (ed. 1905) and LEE (ed. 1907): Smouldering.—*N. E. D.* (1908), citing this line: Giving or shedding no light.

7. **Lucrece**] Of the thirty-four cases where Sh. uses this name in the poem, in only two, here and in l. 512, is it perhaps an iamb. Elsewhere the accent definitely falls on the first syllable.

2 Hap'ly that name of chaſt, vnhap'ly ſet
This bateleſſe edge on his keene appetite:
VVhen COLATINE vnwiſely did not let,
To praiſe the cleare vnmatched red and white,
VVhich triumpht in that skie of his delight:
VVhere mortal ſtars as bright as heauēs Beauties,
VVith pure aſpects did him peculiar dueties.

3 For he the night before in Tarquins Tent,
Vnlockt the treaſure of his happie ſtate:
VVhat priſeleſſe wealth the heauens had him lent,
In the poſſeſſion of his beauteous mate.
Reckning his fortune at ſuch high proud rate,

8. *Hap'ly*] $Q_2Q_3Q_4$, Rid. *Haply* The rest.

*vnhap'ly*] $Q_2Q_3Q_4$, Bull., Kit. **vnhaply* $Q_5$–$Q_8$, State–Evans, Wynd. *unhappy* $Q_9$. *unhapp'ly* Capell MS., Mal., Var., Ald., Knt., Sta., Rid. *unhapply* Ktly. *unhappily* The rest.

9. *batelesse*] *baitless* Gild.², Sew.², Evans.

12. *triumpht*] *triumph* Ew. *triumphed* Oxf.

13. *stars*] *star* $Q_6$–$Q_9$, State, Lint., Gild., Sew., Evans.

13, 14. *heauēs Beauties...him peculiar dueties*] *those aboue...influence his Loue* MS. conj. in $Q_1$ (Huntington).

17. *priselesse*] $Q_2Q_3Q_6Q_7$. *prizeless* State, Gild., Sew., Evans. **priceless* The rest.

*heauens*] *heauen* $Q_4$.

19. *Reckning*] $Q_2$–$Q_5$. *Reck'ning* Wynd., Neils., Yale, Kit. *Reckoning* The rest.

*such high proud*] $Q_2$–$Q_5$, Ald., Coll., Huds.¹, Ktly., Wh.¹, Hal., Neils., Pool., Kit. *so high a* $Q_6$–$Q_9$, State–Evans. *such high-proud* The rest.

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8, 9.] WYNDHAM (ed. 1898) says that Sh. here follows Ovid, *Fasti*, II, 765 f., "et quod corrumpere non est, Quoque minor spes est, hoc magis ille cupit."—According to EWIG (*Anglia*, 1899, XXII, 20) the source is Livy, I, 57, "cum forma tum spectata castitas incitat."

9. **batelesse**] SCHMIDT (1874): Not to be blunted.—*N. E. D.* (1888): That cannot be 'bated' or blunted; unalterably keen. [It cites only this use and one of 1595.]

10. **let**] MALONE (ed. 1780): Forbear.—Cf. I. 328 n.

13. **mortal stars**] MALONE (ed. 1780): I. e. eyes. [He compares *A Midsummer Night's Dream*, III.ii.188, "eyes of light," and *Romeo and Juliet*, I.ii.25, "Earth-treading stars."]

**heauēs Beauties**] WYNDHAM (ed. 1898): The stars.

14. **aspects**] SCHMIDT (1874): Peculiar position and influence of planets.—FEUILLERAT (ed. 1927): The position of the stars or planets with respect to one another.—Sh., of course, is comparing the mortal stars, or eyes, of Lucrece with the stars of heaven. See the conjecture in the Textual Notes.

**peculiar**] SCHMIDT (1875): Belonging to one person only, not common, particular, private.

That Kings might be eſpowſed to more fame,
But King nor Peere to ſuch a peereleſſe dame.

4 O happineſſe enioy'd but of a few,
And if poſſeſt as ſoone decayed and done:
As is the mornings ſiluer melting dew,
Againſt the golden ſplendour of the Sunne.
An expir'd date canceld ere well begunne.

21. *Peere*] *prince* $Q_2$–$Q_9$, State–Evans.
22. *enioy'd*] **enioyed* $Q_8Q_9$, Lint., Ew.
23. *decayed*] $Q_2$–$Q_5$, Mal.[1] **decay'd* The rest.
*done:*] $Q_2Q_3Q_5$–$Q_9$, Lint. *done;* $Q_4$. *done!* State, Gild., Sew., Ew., Evans. *done*, Coll., Hal., Del. *done* The rest.
24. *is*] *in* $Q_4$. *if* $Q_6$–$Q_9$, State, Lint.
*mornings*] *morning* $Q_1$ (Malone 34, Yale), Rid.
*siluer melting*] *siluer melted* $Q_4$. Hyphened by Mal.+ (except Neils., Pool., Rid.).
26. *An...well*] **A date expir'd: and canceld ere* $Q_6$–$Q_9$, State–Evans.
*expir'd*] *expired* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

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15. **the night before**] PORTER (ed. 1912): Only Ovid gives such a sense of haste, and he is not quite so definite as Shakespeare. [See Sources, p. 431, below.]

19. **high proud**] MALONE (ed. 1780) compares *All's Well*, V.iii.36, "high-repented blames," and *Twelfth Night*, I.i.15, "high fantastical."

21. **Peere . . . peerelesse**] MALONE (ed. 1780) speaks of these words as making a "jingle which the author seems to have considered as a beauty or received as a fashion."—Puns, or "jingles," are indeed very common in the poems. Many are listed by EWIG (*Anglia*, 1899, XXII, 396–401). See also the notes to ll. 43 f. and 342.

22. **of**] I. e. by. See *Venus*, l. 718 n.

22–25.] SARRAZIN (Sh.'s *Lehrjahre*, 1897, p. 161) compares Daniel's *Delia*, 1592, Sonnet 50 (1–4) (Grosart's Daniel, I, 70), "Beautie (sweet Loue) is like the morning dew, Whose short refresh vpon the tender greene: Cheeres for a time, but till the Sunne doth shew, And straight tis gone as it had neuer beene."

23. **done**] MALONE (ed. 1780): Consumed.—See *Venus*, l. 197 n.

24. **siluer melting**] PORTER (ed. 1912): *Melting* should not be qualified by *silver; melting* and *silver* equally qualify *dew*. [Three modern editors (see Textual Notes) agree with her. On Sh.'s use of compounds see *Venus*, l. 5 n.]

26.] STEEVENS (ed. 1780) compares *Romeo and Juliet*, I.iv.109 f., "expire the term Of a despised life."—MALONE (ed. 1790) compares Daniel's *Complaint of Rosamond*, 1592, ll. 248 f. (Grosart's Daniel, I, 90), "those raies [of beauty] . . . , Cancell'd with Time, will haue their date expired."—EWIG (*Anglia*, 1899, XXII, 439) adds another parallel from a sonnet of Daniel's *Delia*, which ANDERS (*Sh.'s Books*, 1904, p. 89) observes is not in early editions of that sequence.—BROWN (ed. 1913): Cf. the recurrence of *date* and *cancelled* in vv. 934, 935 and 1729.

Honour and Beautie in the owners armes, 27
Are weakelie fortreſt from a world of harmes.

5 Beautie it ſelfe doth of it ſelfe perſwade,
The eies of men without an Orator, 30
VVhat needeth then Apologies be made
To ſet forth that which is ſo ſinguler?
Or why is Colatine the publiſher
Of that rich iewell he ſhould keepe vnknown,
From theeuiſh eares becauſe it is his owne? 35

6 Perchance his boſt of Lucrece Sou'raigntie,
Suggeſted this proud iſſue of a King: 37

27. *owners*] *owner's* State, Gild.+. *owners'* Capell MS.
28. *weakelie*] *weekly* Wh.[2]
31. *needeth*] *needed* State, Gild., Sew., Evans.
*Apologies*] **Appologie* $Q_1$ (Malone 34, Yale), Mal., Var., Ald., Bell, Oxf., Neils., Yale, Rid., Kit.
35. *eares*] *cares* State, Gild., Sew., Evans. *carls* Theobald conj. (Jortin, *Miscellaneous Observations*, 1732, II, 246).
36. *Lucrece*] *Lucrece's* Gild.[1], Wh.[1]
*Sou'raigntie*] *sovereignty* Mal.+ (except Wynd., Yale, Kit.).

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26. **expir'd**] With the accent on the first syllable ROLFE (ed. 1883) compares *vnstaind* (l. 87), *extreme* (l. 230), *supreme* (l. 780), *vnfelt* (l. 828), *disperst* (l. 1805). [He follows SCHMIDT (1875, pp. 1413–1415): see ll. 805 n., 807 n. See also *Venus*, l. 199 n.]

27, 28.] BROWN (ed. 1913) compares Daniel's *Complaint of Rosamond*, ll. 99–102. These lines, however, first appear in the 1601 edition of Daniel's *Works*.

29. **doth**] See *Venus*, l. 12 n.

29, 30.] STEEVENS (ed. 1780) compares Daniel's *Complaint of Rosamond*, 1592, ll. 129 f. (Grosart's Daniel, I, 85), "Dombe Eloquence, whose powre doth moue the bloud, More then the words or wisedome of the wise."—ANDERS (*Sh.'s Books*, 1904, p. 86) compares also the *P. P.*, III (1).

30. **Orator**] *N. E. D.* (1909), citing this line: Advocate, spokesman.—Cf. ll. 268, 815, and *Venus*, l. 806.

31. **Apologies**] SCHMIDT (1874): Evidently used in the sense of encomium.—POOLER (ed. 1911): The old meaning "defence" seems adequate: such beauty as Lucretia's needed no vindication.—On the grammar of *needeth . . . Apologies* see Textual Notes.

33. **publisher**] SCHMIDT (1875): One who shows, who brings to light.—POOLER (ed. 1911): Proclaimer, as in *Two Gentlemen of Verona*, III.i.47.

33–35.] STEEVENS (ed. 1780): The conduct of Lucretia's husband is here made to resemble that of Posthumus in *Cymbeline*.

36. **Lucrece**] The same possessive without ending (*Lucrece'*) occurs in the Argument (l. 17) and in ll. 64, 301, 381, 1217, 1732, 1747, 1774, 1805, 1807, 1810, 1839. See Textual Notes.

For by our eares our hearts oft taynted be:
Perchance that enuie of ſo rich a thing
Brauing compare, diſdainefully did ſting
His high picht thoughts that meaner men ſhould vant,
That golden hap which their ſuperiors want.

7 But ſome vntimelie thought did inſtigate,
His all too timeleſſe ſpeede if none of thoſe,
His honor, his affaires, his friends, his ſtate,
Neglected all, with ſwift intent he goes,
To quench the coale which in his liuer glowes.
O raſh falſe heate, wrapt in repentant cold,
Thy haſtie ſpring ſtill blaſts and nere growes old.

41. *high picht*] *high pitcht* $Q_2$–$Q_9$, State, Lint., Gild.[1], Ew. *high-pitched* Oxf. **high-pitch'd* The rest.

42. *That*] *The* $Q_7Q_8Q_9$, State–Mal.
*golden hap*] Hyphened by Evans.

43. *But*] *For* Gild.[2]
*instigate,*] *instigate* State+.

44. *all too timelesse*] Hyphened by Mal., Var., Ald., Knt., Bell, Dyce, Sta., Glo., Cam., Del., Huds.[2]+ (except Neils., Kit.).
*speede*] *speed;* State. **speed*, The rest.
*those,*] Qq., State. *those;* Lint., Rol. *those.* Gild., Sew., Ew., Evans, Ktly., Neils., Kit. *those:* The rest.

47. *his*] *the* $Q_4$.
*glowes*] **growes* $Q_4Q_8Q_9$, Lint., Ew.

48. *rash falſe*] Hyphened by Mal., Var., Bell, Dyce, Sta., Cam., Del., Huds.[2], Bull., Pool. *rash, falſe* Coll., Huds.[1], Wh.[1], Hal.
*repentant*] *repentance* $Q_8Q_4$.

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37. **Suggested**] GILDON (ed. 1710, p. lxxi): Tempted, provok'd, prompted.—MALONE (ed. 1780) compares *Richard II*, III.iv.75, and *Love's Labour's Lost*, V.ii.779.—SCHMIDT (1875): Prompt or inform underhand, whisper.—See also the *P. P.*, II (2).
**issue**] SCHMIDT (1874): Child.

40. **Brauing compare**] HUDSON (ed. 1881): *Challenging* or *defying comparison.*—Cf. *compare, Venus*, l. 8.

43, 44. **vntimelie . . . timelesse**] The repetitions and word-plays in this poem are too abundant to be treated here. EWIG (*Anglia*, 1899, XXII) has discussed them under various heads and classes. With the present instance he compares (p. 399) ll. 51, 60, 91, 129 f., 154, 181 f., 189. See also l. 21 n.

44. **timelesse**] SCHMIDT (1875): Unseasonable, unseemly.

47. **liuer**] MALONE (ed. 1780): The liver was formerly supposed to be the seat of love.

47, 48.] STEEVENS (ed. 1780) compares *King John*, IV.i.109–111, "There is no malice in this burning coal; The breath of heaven hath . . . strew'd repentant ashes on his head."

48, 49.] In ALLOT'S *England's Parnassus*, 1600 (ed. Crawford, p. 101),

8 VVhen at Colatia this falſe Lord arriued,
VVell was he welcom'd by the Romaine dame,
VVithin whoſe face Beautie and Vertue ſtriued,
VVhich of them both ſhould vnderprop her fame.
VVhẽ Vertue brag'd, Beautie wold bluſh for ſhame,
VVhen Beautie boſted bluſhes, in deſpight
Vertue would ſtaine that ore with ſiluer white.

50. *Colatia*] *Colatium* $Q_1$ (Malone 34, Yale), Sew., Ew., Evans, Capell MS. *Golatia* $Q_9$. *Collatium* Mal.+ (except Neils.). *Collatia* Neils.
*arriued*] *ariued* $Q_1$ (Malone 34, Yale).
50, 52. *arriued...striued*] *arriv'd... striv'd* $Q_9$, State, Gild., Sew., Ew., Evans, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Del., Coll.[3], Rol., Oxf., Yale.
51. *welcom'd*] *welcomed* Glo., Cam., Huds.[2], Herf., Dow., Bull.
54. *shame*] *sham* $Q_9$.
56. *ore*] $Q_2Q_3Q_4$, Bell. *or'e* $Q_5$. *o're* $Q_6-Q_9$, Lint. *or* Mal.[1], Knt., Sta., Del., Wynd. *o'er* The rest.
*siluer white*] Hyphened by Ktly.

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these lines appear in the form, "O rash false heat wrapt in repentance cold, Thy haste springs still blood, and nere growes old."

49.] MALONE (ed. 1780): Like a too early spring, which is frequently checked by *blights*, and never produces any ripened or wholsome [*sic*] fruit, the irregular forwardness of an unlawful passion never gives any solid or permanent satisfaction. [He compares l. 869.]

50. **Colatia**] See Argument, l. 20 n., and Textual Notes.

52–70.] POOLER (ed. 1911): The general sense is obvious. Seeing Lucrece, one would hesitate to say whether her face expressed more completely the perfection of beauty or the perfection of virtue. But the course of the thought is half hidden by a bewildering play of fancy. There is no open vision, nothing but a tumbling kaleidoscope of hints and suggestions. Nature's own red and white are identified or confounded with a blush and its fading. The transition to gold and silver may be natural and was certainly common, and these in turn suggest the or and argent of heraldry, so that for a moment we have a glimpse of Lucrece's face as a blazoned shield for which beauty and virtue are rival claimants. The imagery suffers from the intrusion of the idea of a shield used for defence, and finally changes (in l. 71) to the lilies and roses, *lilia mixta rosis*, of convention.—RIDLEY (ed. 1935), while agreeing in general with Wyndham (see below), remarks: The general sense is clear, and I doubt if it is worth while trying to explicate by paraphrase the intricate involutions of this elaborately 'conceited' passage.

52–56.] POOLER (ed. 1911): Is this a mere description of Lucrece's complexion, or is it suggested that she changed colour, welcoming Tarquin with a blush of pleasure or surprise?

54–56.] SARRAZIN (*Jahrbuch*, 1896, XXXII, 149 f.) comments on Sh.'s fondness for antithesis as shown in these lines and 247, 687–691, 730, 736–746, 889–893, 1240, etc.—See also the discussion of EWIG (*Anglia*, 1899, XXII, 405).

9 But Beautie in that white entituled, 57
From Venus doues doth challenge that faire field,

57, 58. *entituled,...doues*] *intituled...doves*, Gild.[1], Wynd. *intituled,...doves*, Gild.[2], Sew.[1]

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56.] MALONE (ed. 1780), who changes *ore* to *or: Ore* might certainly have been intended for *o'er*. . . . But in this way the passage is not reducible to grammar. Virtue would stain *that*, i. e. *blushes*, o'er with silver white.—The word intended was, I believe, *or*, i. e. gold, to which the poet compares the deep colour of a *blush*. The terms of heraldry in the next stanza seem to favour this supposition; and the opposition between *or* and the *silver* white of virtue is entirely in Shakspeare's manner.—KNIGHT (ed. 1841) has "no doubt whatever" about the aptness of Malone's conjecture, which he puts in his text.—COLLIER (ed. 1843): [Malone's conjecture] affords a remarkable instance of misapplied ingenuity, in rendering that obscure which is otherwise plain; and if any opposition to "silver white" had been intended, the proper word would have been *gules*, not *or*.—BELL (ed. 1855): There can be no doubt that Mr. Knight's interpretation . . . is right. . . . *Ore* is constantly used by the old writers to signify gold.—DYCE (ed. 1857) on Knight: I have the greatest doubt of it.—HUDSON (ed. 1881): Would stain the *colour of those blushes* over with silver white.—WYNDHAM (ed. 1898): Malone did not push his conjecture far enough. The conceits of this whole passage (ll. 54–72), based as it is on heraldic terms throughout, can only be understood in the light of contemporary heraldic lore as expounded, for example, by Guillim in his *Display of Heraldrie* (1610). . . . [L. 56] means that Virtue, by an admixture of 'silver white' . . . with . . . 'Beauty's red' . . . obtained, in accordance with Heraldry, the 'mixed colour,' *gold*, which is 'blazed by the name of *Or*.' Virtue's *white*, mixed with Beauty's *red*, has now produced heraldic *or*. [So LEE (ed. 1907).]—POOLER (ed. 1911) on Wyndham: It may seem captious to suggest that the resulting heraldic complexion, according to Guillim [1632 ed., sig. D2[v]], a bright yellow, is not elsewhere an evidence of either beauty or virtue. [He explains the line as meaning: "Spread her own colour over beauty's red, *that* referring ungrammatically to *blushes*. If we read *ore* or *or*, *i. e.* the golden blush of beauty, *stain* will probably mean *surpass*."]

57. **in that white entituled**] STEEVENS (ed. 1780): I suppose he means, *that consists in that whiteness*, or takes its *title* from it.—MALONE (the same) notes similar phrasing in Sonnet 37 (5–7), "Beauty . . . Entitled in thy parts."—DYCE (ed. 1832) explains *entituled:* Having a title in.

57, 58.] HUDSON (ed. 1881): The beauty which consists in whiteness, or takes its title therefrom, and which has its seat in the fair field of Lucretia's face, from thence challenges comparison, or vies, with the beauty of Venus' doves.—WYNDHAM (ed. 1898) explains his text as punctuated (see Textual Notes): 'But Beauty, also intituled=formally blazoned in *white* (which is virtue's colour) by derivation from Venus' doves, doth challenge that fair *field*=disputes Virtue's exclusive right to a *field*, again the proper heraldic term, of white.' And, unless this interpretation be accepted, . . . [ll.] 66 . . . and 70 . . . yield no sense at all.—POOLER (ed. 1911): It is doubtful if intituled

Then Vertue claimes from Beautie, Beauties red,
VVhich Vertue gaue the golden age, to guild
Their ſiluer cheekes, and cald it then their ſhield,
Teaching them thus to vſe it in the fight,
VVhē ſhame aſſaild, the red ſhould fēce the white.

This Herauldry in LVCRECE face was ſeene,
Argued by Beauties red and Vertues white,
Of eithers colour was the other Queene:
Prouing from worlds minority their right,
Yet their ambition makes them ſtill to fight:
The ſoueraignty of either being ſo great,

59. *Beauties*] *beauty's* State, Gild.+.
61. *Their...their*] *Her...their* State, Gild. *Her...her* Sew., Evans. *cald*] *called* Ew.
62. *it*] Om. $Q_7$.
64. *Lucrece*] *Lucrece's* Ew.
65. *Argued*] *Argu'd* State, Gild., Sew., Evans, Dyce, Sta., Wh.$^1$, Del., Oxf., Neils., Yale. *Beauties...Vertues*] **beauty's... vertue's* Gild.$^2$+.
69. *soueraignty*] **sou'raignty* $Q_6$-$Q_7Q_9$, State–Evans. *sou'ragnity* $Q_8$.

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can mean blazoned, and the sense "entitled to" or "possessed of" seems sufficient. . . . [The meaning in the $Q_1$ pointing is:] Beauty rightfully possessed of a field of white claims it as the livery of Venus doves.—BROWN (ed. 1913) follows Wyndham, explaining *From* as "on account of."

58. Venus doues] ROLFE (ed. 1883) compares *Venus*, ll. 153, 1190.

field] STEEVENS (ed. 1780): *Field* is here equivocally used. The *war* of lilies and roses requires a *field* of battle; the *heraldry* in the preceding stanza demands another field, i. e. the ground or surface of a shield or escutcheon armorial. [So LEE (ed. 1907).]

59.] WYNDHAM (ed. 1898): Beauty having claimed Virtue's white, by instancing 'Venus' doves,' Virtue retorts with a counter-claim on Beauty's red, which she founds, l. 60–63 . . . on the fact that she, Virtue, gave *red* to the *Golden Age*, so that, again by admixture in accordance with heraldry, they (the people of the world's innocent prime) might 'gild their silver cheeks'—in fact, turn their *white*, the symbol of 'innocency,' into *gold*. Virtue calls this their *shield;* teaching them, when the *white* innocency is assailed, to 'fence' = defend it with *red* blushes. . . . [Ll. 64–66] are now intelligible; for Beauty, starting with *red*, has claimed *white*, and Virtue, starting with *white*, has claimed *red*.

63. fēce] SCHMIDT (1874): Defend, guard.

65. Argued] SCHMIDT (1874): Shown.

67.] WYNDHAM (ed. 1898): [The line] refers back to the 'golden age' of the world's infancy [l. 60], when Virtue had *red* in *her* gift, and it refers also, as I hold, to the priority of *white* among heraldic colours.—POOLER (ed. 1911): From the days when the world was young, "the golden age" of l. 60. Their right is as old as the doves of Venus and the first blush.

That oft they interchange ech others feat. 70

11 This ſilent warre of Lillies and of Roſes,
VVhich TARQVIN vew'd in her faire faces field,
In their pure rankes his traytor eye encloſes,
VVhere leaſt betweene them both it ſhould be kild.
The coward captiue vanquiſhed, doth yeeld 75
To thoſe two Armies that would let him goe,
Rather then triumph in ſo falſe a foe.

12 Now thinkes he that her husbands ſhallow tongue,
The niggard prodigall that praiſde her ſo: 79

71. *This*] *Their* Glo., Wh.², Herf., Dow., Neils.
*warre*] *band* Mal. conj.
73. *traytor eye*] *traytor eyes* $Q_4$. Hyphened by Ktly.
74. *kild.*] *kill'd* Yale. **kill'd*, The rest.
76. *Armies*] *armes* $Q_8Q_9$.
77. *in*] *o're* Sew.¹ *o'er* Sew.², Ew., Evans.
78. *husbands*] *husband* $Q_8Q_9$, Lint.
79. *praiſde*] *praised* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

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69. **soueraignty**] WYNDHAM (ed. 1898): 'Sovereignty' is also used by Guillim and his predecessors for the dignity attaching to certain dispositions of heraldic bearings. [He cites from Guillim's *Display of Heraldrie*, 1610 (1632 ed., sig. $I3^v$), the following passage, "Yet is euery of them as effectuall as if it were onely one, by the Soueraigntie of these *partitions* being interposed betweene them."]

71–73.] MALONE (ed. 1780): There is here much confusion of metaphor. *War* is, in the first line, used merely to signify the *contest* of lilies and roses for superiority; and in the third, as an *army* which takes Tarquin prisoner, and encloses his eye in the pure *ranks* of *white* and *red*. . . . [He compares *Coriolanus*, II.i.231–234.] Were not the present phraseology so much in Shakspeare's manner, we might read [*band* for *war*. Cf. *Armies*, l. 76, and *band*, l. 255. In his ed. 1790 he cites *Venus*, ll. 345 f.]—STEEVENS (ed. 1780) defends the text, citing *The Taming of the Shrew*, IV.v.30, and *Venus*, l. 355.—Cf. *Venus*, l. 346.

74. **kild.**] PORTER (ed. 1912) thinks the period is intentional and significant: [It indicates] the poising rest of the voice on *kild*, holding the sense until the conclusion of the thought and the imagery is ushered in. [This notion is untenable. Miss Porter is silent about the periods misprinted at the end of ll. 80 and 129.]

79. **niggard prodigall**] Various rhetorical figures that abound in this poem are schematically listed by EWIG (*Anglia*, 1899, XXII). With the present device (oxymoron) he compares (p. 407) ll. 97, 140, 660, 730, 866, 1055, 1056, 1374. See also l. 401 and *Venus*, ll. 431 f.

In that high taske hath done her Beauty wrong.
VVhich farre exceedes his barren skill to ſhow.
Therefore that praiſe which COLATINE doth owe,
Inchaunted TARQVIN aunſwers with ſurmiſe,
In ſilent wonder of ſtill gazing eyes.

This earthly fainct adored by this deuill,
Little ſuſpecteth the falſe worſhipper:
"For vnſtaind thoughts do ſeldom dream on euill.
"Birds neuer lim'd, no ſecret buſhes feare:

80. *wrong.*] *wrong:* $Q_3Q_4$. *wrong,* $Q_7$+.
82. *that*] *the* $Q_4$.
84. *still gazing*] Hyphened by Mal.+ (except Coll., Wh.[1], Hal., Wynd.).
86. *suspecteth*] *suspected* State, Gild., Sew., Evans.
87. "*For vnstaind*] *For 'unstain'd* Wynd.
*vnstaind thoughts*] **thoughts vnstain'd* $Q_6$–$Q_9$, State–Mal.[1]
*seldom*] *sildome* $Q_5Q_7Q_8$.
*on*] *of* Gild., Sew., Evans.
88. *lim'd*] *limb'd* $Q_5Q_6Q_7$, State, Gild., Sew.[1] *limed* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

80. **hath**] See *Venus*, l. 12 n.

82, 83.] MALONE (ed. 1780): *Praise* here signifies *the object of praise*, i. e. Lucretia. To *owe* . . . means *to possess* [as in *Venus*, l. 411, and the *L. C.*, l. 140].—ROLFE (ed. 1883): We prefer to take both *praise* and *owe* in the ordinary sense. [He follows SCHMIDT (1875).]—LEE (ed. 1907): That praise (of Lucrece) which is due from Collatine, her husband, bewitched Tarquin makes up or pays. [Quoted by BROWN (ed. 1913).]—POOLER (ed. 1911) on Malone's paraphrase: But Collatine may be said to owe praise in the modern sense because he did not praise Lucrece to the full, and in the next line *answers* may mean *pays*, as in *Measure for Measure*, V.i.415, "Haste still pays haste, and leisure answers leisure."

83. **with surmise**] BROWN (ed. 1913): A particularly happy word which suggests the amazed and bewildered state of Tarquin's mind, and so leads directly to the following line.

83, 84.] AMY LOWELL (*John Keats*, 1925, I, 183) thinks that to these lines Keats was indebted for the last two lines of his sonnet on Chapman's Homer.

87, 88.] The quotation-marks, which LEE (ed. 1905) refers to (see p. 407, below) as a misprint, reappear before ll. 460, 528, 530, 560, 831 f., 853, 867 f., 1109–1118, 1125, 1127, 1216, 1687. Their use is perfectly normal (see, for example, the quotation from Middleton on p. 452, below), and it persisted long after Sh.'s day. In *Lucrece* there are many other lines where one would not have been surprized to find them used—as 213–215, 268–270, 353–355, 647, 663–665, 1006–1015, 1574 f.—WYNDHAM (ed. 1898), commenting on the quotation-marks before ll. 1109–1118, 1125, 1127: [They] are printed . . . [in $Q_1$] with ' at the beginning of each line, as being antithetical adages. . . . That they are rhymed versions of existing adages, I do not doubt. [I myself doubt it entirely.]—SIMPSON (*Shakespearian Punctuation*, 1911, p. 101):

So guiltleſſe ſhee ſecurely giues good cheare,
And reuerend welcome to her princely gueſt,
VVhoſe inward ill no outward harme expreſt.

14 For that he colourd with his high eſtate,
Hiding baſe ſin in pleats of Maieſtie:
That nothing in him ſeemd inordinate,
Saue ſometime too much wonder of his eye,
VVhich hauing all, all could not ſatisfie;
But poorly rich ſo wanteth in his ſtore,
That cloy'd with much, he pineth ſtill for more.

15 But ſhe that neuer cop't with ſtraunger eies,
Could picke no meaning from their parling lookes,

89. *shee*] *she*, $Q_4$.
90. *reuerend*] *reverent* Dyce², Dyce³, Del., Huds.².
91. *ill*] *ile* $Q_6Q_7$, State.
92. *colourd*] *coloured* $Q_8Q_9$, Lint., Ew., Hal.
93. *pleats*] *plaits* Ew., Mal.+ (except Wynd., Rid., Kit.).
95. *sometime*] *something* $Q_9$. *sometimes* Sew.², Evans.
99. *cop't*] *coped* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*straunger eies*] Hyphened by Gild.¹, Sew., Evans.

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Proverbs and moral maxims—'sentences,' as they were called—were sometimes given in italics. . . . But a favourite device to call attention to them was the use of inverted commas at the beginning, but not at the end, of the line.

88.] STEEVENS (ed. 1780) compares *3 Henry VI*, V.vi.13 f., "The bird that hath been limed in a bush . . . misdoubteth every bush."—SCHMIDT (1874) defines *lim'd:* Caught with birdlime.

89. **securely**] SCHMIDT (1875): Carelessly, confidently.—KITTREDGE: Without anxiety or suspicion; with no thought of evil.

90. **reuerend**] SCHMIDT (1875) notes that *reverent* and *reverend* are used indiscriminately by Sh. See Textual Notes.

92. **that**] DELIUS (ed. 1872): Scil. *his inward ill.*
**colourd**] SCHMIDT (1874): Gave a specious appearance to, palliated.

93. **pleats**] SCHMIDT (1875): Plaits, folds.—LEE (ed. 1907): The cunning folds or concealment of dignified demeanour. Cf. *Lear*, I, i, 283: "*plaited* cunning." [In the *Lear* passage KITTREDGE (ed. 1936) reads "plighted cunning" with the folios.]

94. **That**] I. e. so that. See ll. 177, 208, 467, 804, 1353, 1472, 1524, 1738, 1764, and *Venus*, l. 242 n.

97. **store**] SCHMIDT (1875): Abundance.—Cf. l. 1837.

99. **cop't with**] SCHMIDT (1874): Met, encountered.—Cf. *Venus*, l. 888 n.
**straunger**] MALONE (ed. 1790): Here used as an adjective.

100.] MALONE (ed. 1780) compares Daniel's *Complaint of Rosamond*, 1592,

Nor read the ſubtle ſhining ſecrecies,
VVrit in the glaſſie margents of ſuch bookes,
Shee toucht no vnknown baits, nor feard no hooks,
Nor could ſhee moralize his wanton ſight,
More then his eies were opend to the light.

He ſtories to her eares her husbands fame,
VVonne in the fields of fruitfull Italie:
And decks with praiſes Colatines high name,
Made glorious by his manlie chiualrie,
VVith bruiſed armes and wreathes of victorie,
Her ioie with heaued-vp hand ſhe doth expreſſe,

101. *subtle shining*] **subtile shining* $Q_2$–$Q_9$, Sew.[2], Capell MS. Hyphened by Mal.+ (except Coll., Wh.[1], Hal., Neils.).
103. *toucht*] *touched* Ew.
*nor*] *not* $Q_8Q_9$.
105. *opend*] *open* $Q_4$.
110.] Italic in $Q_6$–$Q_9$, State, Gild., Sew., Evans.
111. *heaued-vp*] $Q_2Q_5$–$Q_8$, Lint., Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull. **heav'd-up* The rest.

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l. 128 (Grosart's Daniel, I, 85), "Sweet silent Rhetorique of perswading eyes." Cf. the *P. P.*, III (1–3).—KNIGHT (ed. 1841) explains *parling:* Speaking.

102.] MALONE (ed. 1780): In all our ancient English books, the comment is printed in the margin. [He compares *Romeo and Juliet*, I.iii.85 f., "And what obscur'd in this fair volume lies Find written in the margent of his eyes."]

103.] SARRAZIN (*Jahrbuch*, 1894, XXIX–XXX, 102) compares *Romeo and Juliet*, II, Chorus, l. 8, "steal love's sweet bait from fearful hooks."

104. **moralize . . . sight**] MALONE (ed. 1780): To *moralize* here signifies to *interpret*, to investigate the latent meaning of his looks.—Cf. *Venus*, ll. 183 n., 712 n.

105. **then**] SCHMIDT (1875): Than that.

106. **He stories . . . fame**] SCHMIDT (1875) cites other uses of the verb *story* in *Venus*, l. 1013, and *Cymbeline*, I.iv.34.—PORTER (ed. 1912): Ovid [*Fasti*, II, 733] assigns to the victory of Collatinus over Collatia the name given him in honor of the conquest.

106–112.] POOLER (ed. 1911, p. lvi): Gower [*Confessio Amantis*, VII, 4926–4934, ed. Macaulay, 1901, III, 372] . . . anticipates Shakespeare in making Collatinus the subject of Tarquin's conversation with Lucrece on his arrival. [So FEUILLERAT (ed. 1927).]

110.] MALONE (ed. 1780) compares *Richard III*, I.i.5 f., "Now are our brows bound with victorious wreaths, Our bruised arms hung up for monuments."—VERITY (ed. 1890) adds Marlowe's *Massacre at Paris, ca.* 1592, xv.2 (ed. H. S. Bennett, 1931, p. 227), "And we are grac'd with wreaths of victory."—POOLER (ed. 1911) explains *bruised armes:* Dinted armour. [He compares *Henry V*, V, Chorus, l. 18, "bruised helmet," and *Antony and Cleopatra*, IV.xiv.42, "Bruised pieces" (of armor). So SCHMIDT (1874).]

And wordleſſe ſo greetes heauen for his ſucceſſe. 112

17 Far from the purpoſe of his comming thither,
He makes excuſes for his being there,
No clowdie ſhow of ſtormie bluſtring wether, 115
Doth yet in his faire welkin once appeare,
Till ſable Night mother of dread and feare,
Vppon the world dim darkneſſe doth diſplaie,
And in her vaultie priſon, ſtowes the daie.

18 For then is Tarquine brought vnto his bed, 120
Intending wearineſſe with heauie ſprite:
For after ſupper long he queſtioned,
VVith modeſt Lucrece, and wore out the night,
Now leaden ſlumber with liues ſtrength doth fight, 124

112. *wordlesse so*] $Q_2$–$Q_8$, State, Lint., Gild.[1], Coll.[1], Coll.[2], Wh.[1], Hal., Cam., Pool., Rid., Kit. *worldlesse so* $Q_9$. *wordless so*, Var. *wordless, so* The rest.
*heauen*] *heav'n* State, Gild., Sew., Evans.
113. *his*] *this* $Q_5$.
*thither*] *thether* $Q_4$. *hither* Dyce, Glo., Cam., Huds.[2], Wh.[2], Rol., Herf., Dow.
114. *being*] *coming* Ew.
115. *blustring*] $Q_2Q_3Q_5$–$Q_9$, State, Lint., Gild., Sew. *blust'ring* Evans, Wynd., Neils., Kit. *blustering* The rest.
116. *his*] *this* Oxf., Yale.
117. *Till*] *'Til* Ew., Capell MS. *mother*] *sad source* $Q_6$–$Q_9$, State–Evans.
119. *stowes*] *shuts* $Q_6$–$Q_9$, State–Evans.
122. *questioned*] *question'd* Gild.[1]
124. *leaden*] *laden* Bell.
*liues*] *lifes* $Q_3Q_4$. *life's* State, Gild.+ (except Kit.). *live's* Kit.

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111. **heaued-vp**] See *Venus*, l. 351 n.

113. **from**] CRAIG (ed. 1905): Different from. [Cf. l. 341 and ABBOTT, 1870, p. 105.]

117–119.] MALONE (ed. 1790) compares Daniel's *Complaint of Rosamond*, 1592, ll. 439–441 (Grosart's Daniel, I, 96), "Com'd was the Night (mother of sleepe and feare) Who with her sable-mantle friendly couers The sweet-stolne sport of ioyfull meeting Louers."—See also *Venus*, l. 456 n.

118. **displaie**] SCHMIDT (1874): Unfold, spread wide.

120–122.] EWIG (*Anglia*, 1899, XXII, 21) notes the agreement with Livy, I, 58, "cum post cenam in hospitale cubiculum deductus esset."

121. **Intending**] MALONE (ed. 1780): Pretending. [He cites *Richard III*, III.v.8, "Intending deep suspicion."]

122. **long he questioned**] MALONE (ed. 1780): Held a long conversation. [He cites other uses of *question* in *The Merchant of Venice*, IV.i.70, and *As You Like It*, V.iv.144.]

124. **leaden slumber**] STEEVENS (ed. 1780) cites this phrase in *Richard III*, V.iii.106.

And euerie one to reſt themſelues betake,
Saue theeues, and cares, and troubled minds that wake.

19 As one of which doth Tarquin lie reuoluing
The ſundrie dangers of his wils obtaining:
Yet euer to obtaine his will reſoluing.
Though weake-built hopes perſwade him to abſtaining
Diſpaire to gaine doth traffique oft for gaining,
And when great treaſure is the meede propoſed,
Though death be adiũct, ther's no death ſuppoſed.

20 Thoſe that much couet are with gaine ſo fond,
That what they haue not, that which they poſſeſſe

125, 126. *themselues betake...wake*] **himselfe betakes...wakes* $Q_1$ (Malone 34, Yale), Mal., Var., Ald., Knt.[1], Bell, Ktly., Rid.

126. *minds*] *minds*, Gild.[1], Mal.[2]+ (except Cam., Pool., Rid., Kit.).

128. *wils*] *will's* State, Gild.+.

129. *resoluing.*] **resoluing* $Q_4$, Gild.[1] *resolving*, $Q_9$, Lint., Gild.[2]+.

130. *weake-built*] Two words in $Q_9$.
*abstaining*] $Q_2Q_4Q_5Q_9$. *abstaining.* $Q_3$, Ktly., Neils., Kit. *abstaining;* $Q_6$, Gild.[2], Sew., Ew., Evans, Ald., Knt., Sta., Rol. *abstaining*, $Q_7Q_8$, State, Lint., Gild.[1] *abstaining:* Capell MS. and the rest.

132, 133. *proposed...supposed*] *proposed...suppos'd* State. *propos'd... suppos'd* Gild., Sew., Ew., Evans, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Del., Rol., Oxf., Yale.

134. *with*] *of* Gild., Sew., Evans.

135. *That what*] *That oft* $Q_6$–$Q_9$, State–Evans. *Of what* MS. conj. in Capell's copy of $Q_2$. *For what* Capell MS., Sta. conj., Glo., Huds.[2], Wh.[2], Rol., Oxf., Dow., Kit. —*That what* Ktly. *That while* B. Nicholson conj. (Cam.[2]).
*not, that...possesse*] $Q_2Q_3Q_5$, Capell MS., Knt., Glo., Huds.[2], Wh.[2], Rol., Oxf., Herf., Dow., Yale, Rid. **not that...possesse* $Q_4$, B. Nicholson conj. (Cam.[2]). **not that...possesse*, $Q_6$–$Q_9$, Lint. *not that...possess;* State, Evans. *not that,...possess;* Gild., Sew. *not that,...possess*, Ew. **not* (*that...possess*) Mal. *not—that... possess*, Ktly. *not, that...possess*, The rest. *,not that...possess*, Pool. conj.

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125, 126.] See Textual Notes and p. 407, below.

127–131.] FURNIVALL (ed. 1877, p. xxxiv n.) notes the "five consecutive rymes in *ing*," and compares the seven in ll. 428–434, adding, "This is like Chaucer's five in *ore* and five in *ere* in *Troilus*, bk. v., st. iv, xxxii."

128, 129. **wils obtaining . . . obtaine his will**] With this crosswise, or chiastic, repetition EWIG (*Anglia*, 1899, XXII, 399 f.) compares ll. 144, 401, 402 f., 600 f., 660, 954, 1646 f., etc.

131. **traffique**] SCHMIDT (1875): Practise commerce.

133. **Though death be adiũct**] STEEVENS (ed. 1780) cites *King John*, III.iii.57, "Though that my death were adjunct to my act."—SCHMIDT (1874) explains *adiũct* as "attending, consequent."

They ſcatter and vnlooſe it from their bond, 136
And ſo by hoping more they haue but leſſe,
Or gaining more, the profite of exceſſe
Is but to ſurfet, and ſuch griefes ſuſtaine,
That they proue bãckrout in this poore rich gain. 140

21 The ayme of all is but to nourſe the life,
VVith honor, wealth, and eaſe in wainyng age:
And in this ayme there is ſuch thwarting ſtrife,
That one for all, or all for one we gage: 144

136. *their*] *the* $Q_8Q_9$, Lint., Ew.
140. *bãckrout*] *bankrupt* State+ (except Lint., Bull., Kit.).
*poore rich*] *poor, rich* Gild.[1] *poor, rich*, Sew., Ew., Evans. Hyphened by Mal.+ (except Coll., Hal., Kit.).
*rich gain*] Hyphened by $Q_6$.
142. *wainyng*] *weaning* Ew.
143. *in*] Om. $Q_7$.
144. *gage*] '*gage* Capell MS.

134. **fond**] POOLER (ed. 1911): Infatuated, or perhaps "eager for," as the *New Eng. Dict.* [1901] explains it.

134–136.] GILDON (ed. 1710, p. 457): [This] is the Sense of this Latin Saying [of Publilius Syrus], *Tam deest Avaro quod habet, quam quod non habet.*—MALONE (ed. 1780): Poetically speaking they may be said to scatter *what they have not*, i. e. what they cannot be *truly* said to have; what they do not *enjoy*, though *possessed* of it. [In his ed. 1790 he quotes Daniel's *Complaint of Rosamond*, l. 713 (Grosart's Daniel, I, 106), "As wedded Widowes, wanting what we haue." This line, however, appeared first in the 1594 edition.]—KNIGHT (ed. 1841): [Malone's] is clearly a misinterpretation. The reasoning of the two following stanzas is directed against the folly of venturing a certainty for an expectation, by which we "make something nothing." The meaning then, though obscurely expressed, is that the covetous are so fond of gaining what they have not, that they scatter and unloose from their bond (safe hold) that which they possess.—GOLLANCZ (ed. 1896): No change is necessary: "the covetous have not, *i. e.* do not possess, that which they possess, longing for the possessions of others"; the second clause of line 135 is in apposition to the first.—WYNDHAM (ed. 1898) paraphrases ll. 134–140: Those that covet much are rendered so foolish by their rapacity that what they have not, viz. that which they (apparently) possess but cannot truly be said to have, they scatter and unloose, and so have less by hoping to get more; or, if they do gain more, the profit of this excess is but to surfeit and to suffer such griefs that they prove bankrupt by this poor-rich gain.—POOLER (ed. 1911) explains his conjecture (see Textual Notes): The rhythm is perhaps improved and a more natural order of thought secured. . . . The money is theirs, but they cannot strictly be called its possessors, for it is not in their possession, being scattered and unloosed.

138. **the profite of excesse**] POOLER (ed. 1911): The only advantage of having more than enough.

144. **gage**] SCHMIDT (1874): Pledge, pawn.

As life for honour, in fell battailes rage,
Honor for wealth, and oft that wealth doth coſt
The death of all, and altogether loſt.

22 So that in ventring ill, we leaue to be
The things we are, for that which we expect:
And this ambitious foule infirmitie,
In hauing much torments vs with defect
Of that we haue: ſo then we doe neglect
The thing we haue, and all for want of wit,
Make ſomething nothing, by augmenting it.

23 Such hazard now muſt doting TARQVIN make,
Pawning his honor to obtaine his luſt,
And for himſelfe, himſelfe he muſt forſake.
Then where is truth if there be no ſelfe-truſt?
VVhen ſhall he thinke to find a ſtranger iuſt,
VVhen he himſelfe, himſelfe confounds, betraies,

145. *battailes*] Qq., State—Evans. *battles'* Mal., Var., Ald., Knt., Coll., Sta., Ktly., Wh.[1], Hal., Del., Oxf., Yale. *battle's* The rest.

147. *altogether*] *all together* $Q_8Q_9$, Lint., Ew., Mal.+ (except Rid.). *alltogether* Sew.[1]

148. *ventring*] Qq., Lint. *vent'ring* Ew., Mal., Var., Ald., Knt., Ktly., Hal., Neils., Bull., Pool., Kit. *venturing* The rest.

*ill*] *all* State—Evans.

150. *ambitious foule*] *ambitious, foul* Bell, Wynd. Hyphened by Walker conj. (*Critical Examination*, 1860, I, 34), Sta., Dyce[2], Dyce[3], Huds.[2]

151. *much*] *much*, $Q_3Q_4Q_8$+. *much.* $Q_7$.

154. *something*] *something*, Sew.[1], Ew.

158. *no*] *not* $Q_8Q_9$.

159. *he*] *we* Ew.

160. *betraies,*] $Q_2Q_6$, Gild., Sew.[2], Evans, Dyce[3]. **betrays* The rest.

147. **altogether lost**] POOLER (ed. 1911): I. e. the loss of all.

148.] MALONE (ed. 1780): *In venturing ill*, means *from an* evil *spirit of* adventure, *which prompts us to covet what we are not possessed of.*—POOLER (ed. 1911): By making a bad bargain, such as an unlucky investment or unsuccessful voyage.—With *leaue* cf. *Venus*, l. 715 n.

151. **defect**] POOLER (ed. 1911): Probably the meaning is "the absence of what is really present" rather than "something lacking to our possessions." Rich men suffering from the disease of ambition are tortured by the thought that they are destitute of what they have, viz. abundance. [Quoted by FEUILLERAT (ed. 1927).]

154.] LEE (ed. 1907) compares J. C.'s *Alcilia*, 1595 (ed. Grosart, 1879, p. 57), "The thinges wee haue, we most of all neglect."

157. **himselfe, himselfe**] See l. 174 n.

160. **confounds**] MALONE (ed. 1790): Destroys.—Cf. ll. 250, 290, 1202, 1489.

To ſclandrous tongues & wretched hateful daies? 161

24 Now ſtole vppon the time the dead of night,
VVhen heauie ſleep had cloſd vp mortall eyes,
No comfortable ſtarre did lend his light,
No noiſe but Owles, & wolues death-boding cries: 165
Now ſerues the ſeaſon that they may ſurpriſe
The ſillie Lambes, pure thoughts are dead & ſtill,
VVhile Luſt and Murder wakes to ſtaine and kill.

25 And now this luſtfull Lord leapt from his bed,
Throwing his mantle rudely ore his arme, 170
Is madly toſt betweene deſire and dred;
Th' one ſweetely flatters, th' other feareth harme, 172

161. *sclandrous*] $Q_2Q_3Q_5$. *slandrous* State, Gild.[1] *sland'rous* Gild.[2], Sew., Evans, Kit. *slanderous* The rest.
&] Om. $Q_7Q_8Q_9$. *the* State—Evans.
*daies*] *lays* State—Evans.
162. *vppon*] *uppon* British Museum C.21.c.45.
163. *sleep*] *sleeep* $Q_1$.
*closd*] *closed* $Q_3$, Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.
*eyes*] *eye* $Q_6$—$Q_9$, State, Lint., Gild., Ew.
164. *his*] *its* Ew.
165. *Owles...wolues*] *owls'...wolves'* Capell MS., Mal.+.
*death-boding*] Two words in $Q_6Q_6Q_7$.
168. *VVhile*] *Whilst* State, Gild., Sew., Evans.
*Murder*] *murther* Wh.[2], Rol.
*wakes*] *wake* Capell MS., Mal.+ (except Cam., Del., Rol., Wynd., Neils., Bull., Pool., Rid., Kit.).
169. *Lord*] *lord*, Herf.
172. *Th' one*] *One* Ew. *The one* Mal., Ktly., Neils.
*th' other*] *the other* State, Gild., Sew., Evans, Mal., Ktly., Neils.

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162–182.] MALONE (ed. 1780) quotes *Macbeth*, II.i.49–56, "Now o'er the one half-world Nature seems dead, and wicked dreams abuse The curtain'd sleep. Now witchcraft celebrates Pale Hecate's offerings; and wither'd murther, Alarum'd by his sentinel, the wolf, Whose howl's his watch, thus with his stealthy pace, With Tarquin's ravishing strides, towards his design Moves like a ghost."—Further similarities are discussed by AUGUST VORDIECK, *Parallelismus zwischen Sh.s Macbeth und seiner epischen Dichtung Lucrece*, 1901.

164. **comfortable**] SCHMIDT (1874): Perhaps benevolent. . . . But it may here be = cheerful.

167. **sillie**] See l. 1812 and *Venus*, l. 1098 n.

168. **Lust and Murder wakes**] Many editors (see Textual Notes) have modernized the grammar, but see l. 277 and *Venus*, l. 988 n.

169. **leapt**] HERFORD (ed. 1899): Having leaped. [He punctuates (see Textual Notes) so as to support his explanation.]

170.] PORTER (ed. 1912) cites Gower, *Confessio Amantis*, VII, 4964 f. (ed. Macaulay, 1901, III, 373), "And thanne upon himself he caste A mantell."

But honeſt feare, bewicht with luſtes foule charme,
Doth too too oft betake him to retire,
Beaten away by braineſicke rude deſire.

26 His Faulchon on a flint he ſoftly ſmiteth,
That from the could ſtone ſparkes of fire doe flie,
VVhereat a waxen torch forthwith he lighteth,
VVhich muſt be lodeſtarre to his luſtfull eye.
And to the flame thus ſpeakes aduiſedlie;
As from this cold flint I enforſt this fire,
So LVCRECE muſt I force to my deſire.

27 Here pale with feare he doth premeditate,
The daungers of his lothſome enterpriſe:
And in his inward mind he doth debate,
VVhat following ſorrow may on this ariſe.
Then looking ſcornfully, he doth deſpiſe

173. *bewicht*] Lint. **bewitch'd* The rest.
174. *too too*] *too, too* Huds.[1] Hyphened by Dyce, Sta., Wh.[1], Del., Huds.[2], Bull.
176. *Faulchon*] *fauchion* $Q_6$–$Q_9$, State, Lint., Gild., Sew., Evans. *faulchion* Ew. *falchion* Mal.+.
177. *doe*] *doth* $Q_6$–$Q_9$, Lint., Ew.
181. *enforst*] *enforce* $Q_9$. *enforced* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
183. *premeditate*] *premediate* $Q_7$.
185. *his*] Om. $Q_3$.

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172. **Th' one . . . th' other**] J. A. FORT (*T. L. S.*, Oct. 9, 1924, p. 631) gives examples which "seem to show conclusively that, though his normal practice was different, he [Sh.] occasionally elided the 'e' of 'the' before a vowel [see l. 345] from the very beginning of his literary career." With this line he compares *the one, the other* in ll. 1097, 1187, 1793, and *the* in *Venus*, l. 668.

174.] MALONE (ed. 1780): *Fear* betakes *himself* to flight.—EWIG (*Anglia*, 1899, XXII, 396) notes other examples of such direct repetition (epizeuxis) as *too too* in ll. 96, 638, 795, 963, 1210, 1548, 1802. It is common, he observes, with reflexive pronouns, as in ll. 157, 160, 998, 1566. See also *Venus*, l. 161 n.

176. **Faulchon**] SCHMIDT (1874): Falchion, a scimitar.—See ll. 509, 1046, 1626.

179. **lodestarre . . . eye**] STEEVENS (ed. 1780) quotes *A Midsummer Night's Dream*, I.i.183, "Your eyes are lodestars."

180. **aduisedlie**] SCHMIDT (1874): Deliberately.—Cf. ll. 1527, 1816, and *Venus*, l. 457.

181, 182.] STEEVENS (ed. 1780) compares Virgil's *Eclogues*, VIII, 80 f., "Limus ut hic durescit et haec ut cera liquescit Uno eodemque igni, sic nostro Daphnis amore."

His naked armour of ſtill ſlaughtered luſt, 188

188. *still slaughtered*] Qq., Lint., Ew., Coll., Wh.[1], Hal., Neils. *still slaughter'd* State, Gild., Sew., Evans. *still, slaughter'd* Wynd. Hyphened by Kit. *still-slaughter'd* The rest.

188. still slaughtered] STEEVENS (ed. 1780): Still-slaughter*ing;* unless the poet means to describe it at [for *as*] a passion that is always a killing, but never dies.—DELIUS (ed. 1872): He scorns the weak armor of his lust which always suffers defeat. Between *naked* = unarmed and *armour* there is an antithesis.—SCHMIDT (1874, 1875) explains *armour* as used figuratively, and *naked* as "a play upon the word" = not covered with clothes.—WYNDHAM (ed. 1898): The line continues the sense of the preceding passage: (171) he is toss'd between Desire and Dread; (172) Desire flatters his enterprise; Dread fears harm from it; (173) Honest Fear, bewitched by Lust, too often retires; (183) but Fear again gets the upper hand, and Tarquin debates the sorrow that must arise from his contemplated crime; till (187) he despises (188) his naked or defenceless protection from Lust, now still and slaughtered by Fear. [FEUILLERAT (ed. 1927) quotes this paraphrase of ll. 187 f.]—J. W. BRIGHT (*M. L. N.*, 1899, XIV, 371 f.) objects to "the common-place observation of Delius" and to Schmidt's two assumptions: [From the latter] one must infer the meaning to be that Tarquin regards himself as armed for lust in being (in the military sense) unarmed, even naked (not only of armour, but also literally). As a soldier he may well be supposed to "despise" an enterprise of violence in which the legitimated means of defence are not to be employed. . . . But Tarquin has turned logician. . . . In one mood he would fain defend his lawless desire by argument; he would put armour on his ears and on his eyes (compare *Timon* iv, 3, 123) and on his heart and mind. . . . In another mood the counter-argument prevails . . . [ll. 498 f.]. When in this frame of mind lust is for the moment overcome, it is felled *dead*, slaughtered *still* (adj.); and the contemplation of the heavy curse consequent upon shameless crime momentarily 'tires him more than all the complete armour he might wear.' . . . He now sees and "despises" the flimsiness of his argument in favor of lust, his "naked" *argument*, his "naked armour." But soon afterwards, in a recurrence of the first mood, this "naked armour" proves effective, and virtue subdued retires herself from the conflict; her pleadings are dismissed as "an old man's saw" (244), inasmuch as "my part is youth" (278).—LEE (ed. 1907): He despises his inability to withstand lust, against which his armour or equipment is defenceless. [He repeats Steevens's second explanation of *still slaughtered.*]—POOLER (ed. 1911): The meaning may be that lust is Tarquin's only defence against "the dangers of his loathsome enterprise": he is as an unarmed man in battle sure of destruction.—BROWN (ed. 1913): *Slaughtered* is an adjective, not the past participle, and means full of slaughter, addicted to slaughter; *still* means ever. *Naked armour* means defenseless, useless armor. The line may then be paraphrased: he despises the poor defense which ever-slaughterous lust can offer for its existence.—KITTREDGE: His only armor in this enterprise is lust—which is no real armor, for it is always slain (perishes, comes to naught) when it is satisfied. The fulfilment of such desire kills the desire.

And iuſtly thus controlls his thoughts vniuſt.

28 Faire torch burne out thy light, and lend it not
To darken her whoſe light excelleth thine:
And die vnhallowed thoughts, before you blot
VVith your vncleanneſſe, that which is deuine:
Offer pure incenſe to ſo pure a ſhrine:
Let faire humanitie abhor the deede,
That ſpots & ſtains loues modeſt ſnow-white weed.

29 O ſhame to knighthood, and to ſhining Armes,
O foule diſhonor to my houſhoulds graue:
O impious act including all foule harmes.
A martiall man to be ſoft fancies ſlaue,
True valour ſtill a true reſpect ſhould haue,
Then my digreſſion is ſo vile, ſo baſe,
That it will liue engrauen in my face.

30 Yea though I die the ſcandale will ſuruiue,

192. *vnhallowed*] *unhallow'd* State + (except Lint., Ew., Kit.).
195. *Let*] *Lest* Schmidt conj. (*Sh.-Lexicon*, 1874, I, 560).
198. *houshoulds*] **houshold's* State, Gild., Sew., Evans+.
200. *fancies*] *fancy's* State, Gild.+.
204. *Yea*] *Yes* $Q_7Q_8Q_9$, State—Evans.

190, 191.] MALONE (ed. 1780) compares *Othello*, V.ii.7 f., "Put out the light, and then put out the light. If I quench thee, thou flaming minister," etc.

196. **weed**] MALONE (ed. 1780): Garment.

197–200.] FEUILLERAT (ed. 1927) compares Chaucer's legend, ll. 1822–1824 (see p. 435, below).

198. **houshoulds graue**] HAZLITT (ed. 1852): The sepulchre of my ancestors. —WYNDHAM (ed. 1898): This [line] opens another passage based on . . . heraldry. [He compares *Titus Andronicus*, V.iii.193 f., "Lavinia shall forthwith Be closed in our household's monument."] . . . The escutcheons of ancestors were displayed on the mortuary chapels of noble families. . . . The epithet 'household' is twice applied by Shakespeare to armorial bearings [*2 Henry VI*, V.i.201, *Richard II*, III.i.24].

200. **fancies**] MALONE (ed. 1780): *Fancy* for *love* or *affection*.—Cf. the *P. P.*, XV (4), XVIII (4), and the *L. C.*, l. 197.

201. **a true respect**] CRAIG (ed. 1905): A careful regard for truth. [Craig's paraphrase is correct only in a limited sense: the poet means, "a careful regard for that which is truly valorous."]

202. **my digression**] MALONE (ed. 1780): My deviation from virtue.—KNIGHT (ed. 1841): Transgression.

And be an eie-ſore in my golden coate:
Some lothſome daſh the Herrald will contriue,
To cipher me how fondlie I did dote:
That my poſteritie ſham'd with the note
Shall curſe my bones, and hold it for no ſinne,
To wiſh that I their father had not beene.

31 VVhat win I if I gaine the thing I ſeeke?
A dreame, a breath, a froth of fleeting ioy,
VVho buies a minutes mirth to waile a weeke?
Or ſels eternitie to get a toy?
For one ſweete grape who will the vine deſtroy?
Or what fond begger, but to touch the crowne,
VVould with the ſcepter ſtraight be ſtrokē down?

205. *an*] *my* $Q_4$.
*in*] *to* Ew.
208. *sham'd*] *shamed* $Q_4$, Gild., Sew., Evans, Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull., Rid.
210. *beene*] *bin* $Q_3Q_4$, Dyce, Sta., Glo., Cam., Del., Craig, Bull., Pool.
217. *straight*] *strait* State, Gild., Sew., Evans.
*strokē*] $Q_2$–$Q_6$, Yale, Kit. *stroocken* Capell MS. *stricken* Coll., Huds.[1], Wh.[1], Hal., Pool. *strucken* The rest.
*down?*] *down*. $Q_7Q_8Q_9$, Lint.

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204–207.] MALONE (ed. 1780): In the books of heraldry a particular mark of disgrace is mentioned, by which the escutcheons of those persons were anciently distinguished, who "*discourteously* used *a widow, maid, or wife*, against her will."—KNIGHT (ed. 1841): [One of Sh.'s many instances] of applying the usages of chivalry to the more remote antiquity of Greece and Rome. [Cf. l. 1694 n.]

205. **coate**] See the *L. C.*, l. 236 n.

206. **dash**] WYNDHAM (ed. 1898): [Here Sh.] deals explicitly with 'abatements,' which are 'accidentall marke[s] annexed to Coate-Armour, denoting some vngentleman-like, dishonorable, or disloiall demeanour, qualitie, or staine in the Bearer, whereby the dignity of the Coate-Armour is greatly abased.' [The quotation is from Guillim's *Display of Heraldrie*, 1610 (1632 ed., sig. H1).]—ONIONS (*Sh. Glossary*, 1911): Stroke of the pen, or of colour.

207. **cipher**] *N. E. D.* (1893), citing this line: Express, show forth.—Cf. l. 1396.

**fondlie**] SCHMIDT (1874): Foolishly.—See ll. 216, 284, 1094, 1473, and *Venus*, l. 1021 n.

213.] STEEVENS (ed. 1780) compares *Richard III*, IV.i.97, "And each hour's joy wrack'd with a week of teen."—EWIG (*Anglia*, 1899, XXII, 421) compares Greene's *Menaphon*, 1589 (Grosart's Greene, VI, 41), "minutes ioyes are monthlie woes," *Never Too Late*, pt. II, 1590 (VIII, 167), "That for a minutes ioye payes endlesse neede," and *Philomela*, 1592 (XI, 135), "For a minutes pleasure gayning, Fame and honour euer stayning."

32 If COLATINVS dreame of my intent,
VVill he not wake, and in a deſp'rate rage
Poſt hither, this vile purpoſe to preuent?
This ſiege that hath ingirt his marriage,
This blur to youth, this ſorrow to the ſage,
This dying vertue, this ſuruiuing ſhame,
VVhoſe crime will beare an euer-during blame.

33 O what excuſe can my inuention make
VVhen thou ſhalt charge me with ſo blacke a deed?
VVil not my tongue be mute, my fraile ioints ſhake?
Mine eies forgo their light, my falſe hart bleede?
The guilt beeing great, the feare doth ſtill exceede;
And extreme feare can neither fight nor flie,
But cowardlike with trembling terror die.

34 Had COLATINVS kild my ſonne or ſire,
Or laine in ambuſh to betray my life,
Or were he not my deare friend, this deſire
Might haue excuſe to worke vppon his wife:
As in reuenge or quittall of ſuch ſtrife.
But as he is my kinſman, my deare friend,
The ſhame and fault finds no excuſe nor end.

35 Shamefull it is: I, if the fact be knowne,
Hatefull it is: there is no hate in louing,

219. *desp'rate*] $Q_2Q_3Q_4$, Wynd., Kit. **desperate* The rest.

224. *euer-during*] Two words in $Q_3Q_4$.

*blame.*] *blame?* Capell MS., Mal.+ (except Coll., Ktly., Wh.[1], Hal., Cam.[2], Pool., Rid.).

231. *cowardlike*] Two words in State, Gild.[1]

239, 240, 241. *Shamefull it is, Hatefull it is, but...owne*] Italic in Mal., Var.

239. *I, if*] *if once* $Q_6$–$Q_9$, State–Evans. *ay, if* Capell MS., Mal.+.

220–223.] On this balanced rhetorical structure see *Venus*, ll. 655–657 n.

221. **ingirt**] See l. 1173 and *Venus*, l. 364 n.

**marriage**] SCHMIDT (1875) notes that the word is trisyllabic here. He defines it as "state of perpetual union."—BROWN (ed. 1913): Abstract for concrete: his wife.

226. **thou**] DELIUS (ed. 1872): With *thou* he addresses Collatine, of whom previously and subsequently he speaks in the third person.

236. **quittall**] SCHMIDT (1875): Requital.

237.] STEEVENS (ed. 1780) compares *Macbeth*, I.vii.13, "as I am his kinsman and his subject."

Ile beg her loue: but ſhe is not her owne:
The worſt is but deniall and reproouing.
My will is ſtrong paſt reaſons weake remooving:
VVho feares a ſentence or an old mans ſaw,
Shall by a painted cloth be kept in awe.

36 Thus graceleſſe holds he diſputation,
Tweene frozen conſcience and hot burning will,
And with good thoughts makes diſpenſation,
Vrging the worſer ſence for vantage ſtill.
VVhich in a moment doth confound and kill
All pure effects, and doth ſo farre proceede,

243. *strong*] *strong*, $Q_2$+.
247. *hot burning*] Qq., Lint., Ew., Mal.², Var., Coll., Wh.¹, Hal., Neils., Bull. Hyphened by the rest.
249. *vantage*] *'vantage* Evans.
*still.*] $Q_2$–$Q_8$, Lint. *still* $Q_9$. *still*, State, Ew. *still:* Gild.², Sew. *still;* The rest.
251. *effects*] *affects* Steevens conj. (Mal.).

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239, 240, 241.] MALONE (ed. 1780): The words in Italicks [see Textual Notes] . . . are supposed to be spoken by some airy monitor.—KNIGHT (ed. 1841): Surely the poet only meant to express that contest of thoughts which goes forward in a mind distracted between reason and passion; and which the dramatic poet can only represent by soliloquy.—HAZLITT (ed. 1852): [The words italicized by Malone] may be supposed spoken by conscience. [See l. 247.]—BELL (ed. 1855): A more satisfactory explanation [than Malone's] is given . . . [in ll. 246 f.], where the conflict is explicitly stated to be between his will and his reason.

239. **fact**] See l. 349 n.

244. **sentence . . . saw**] The words, as SCHMIDT (1875) notes, are synonymous=moral saying, maxim.

245. **painted cloth**] MALONE (ed. 1780): In the old tapestries or *painted cloths* many moral sentences were wrought.—NARES (*Glossary*, 1822): Painted cloth . . . was really *cloth*, or canvas, *painted in oil*, with various devices and mottos. Tapestry being both more costly and less durable, was much less used, except in splendid apartments. [He gives many other interesting details.]—FAIRCHILD (*Sh. and the Arts of Design*, 1937, p. 147): Painted cloths were in the main cheap substitutes for tapestries . . . [and] were as common as they were popular. They were hung in the streets for pageants and used as signs for shows; they decorated the interior of temporary buildings that were erected for entertainments; and they were used on the stage; but by far their most common use was as hangings for rooms, especially of the more ordinary type. Their themes were widely diversified. Biblical and classical subjects were common; and central ideas were often enforced through the addition of texts, mottoes, and proverbs.

251. **effects**] SCHMIDT (1874): Actions, workings.—See *Venus*, l. 605 n.

That what is vile, ſhewes like a vertuous deede.

37 Quoth he, ſhee tooke me kindlie by the hand,
And gaz'd for tidings in my eager eyes,
Fearing ſome hard newes from the warlike band,
VVhere her beloued COLATINVS lies.
O how her feare did make her colour riſe!
Firſt red as Roſes that on Lawne we laie,
Then white as Lawne the Roſes tooke awaie.

38 And how her hand in my hand being lockt,
Forſt it to tremble with her loyall feare:
VVhich ſtrooke her ſad, and then it faſter rockt,
Vntill her husbands welfare ſhee did heare.
VVhereat ſhee ſmiled with ſo ſweete a cheare,
That had NARCISSVS ſeene her as ſhee ſtood,
Selfe-loue had neuer drown'd him in the flood.

252. *That*] *Then* Gild.
254. *gaz'd*] *gazed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull., Rid.
255. *hard*] *had* $Q_7$. *bad* $Q_8Q_9$, State Evans.
257. *riſe*/] *riſe?* $Q_6$–$Q_9$, Lint., Sew.², Ew., Evans.
260. *how*] *now* $Q_6$–$Q_9$, State–Evans.
261. *Forſt*] *Forced* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull.
262. *ſtrooke*] *ſtruck* Ew., Mal.+.
266. *Selfe-loue*] Two words in $Q_2Q_5$.

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255. **hard newes**] STEEVENS (ed. 1780) cites *Antony and Cleopatra*, I.ii.104, "stiff news."—MALONE (ed. 1790) compares Caxton's *Recuyell of the Historyes of Troye, ca.* 1475 (ed. Sommer, 1894, II, 484), "Lycas answerd harde tydynges."

**band**] WALKER (*Critical Examination*, 1860, III, 352): Does not *band* here mean *siege*?—SCHMIDT (1874): Army.

258, 259.] MALONE (ed. 1790) compares *Venus*, ll. 589 f.

259. **tooke**] MALONE (ed. 1780): Being taken.

262. **VVhich**] POOLER (ed. 1911): Viz. the fact that Tarquin trembled like a bearer of ill news.

264. **cheare**] STAUNTON (ed. 1860): Countenance.—Cf. l. 89.

265, 266.] ROOT (*J. E. G. P.*, 1902, IV, 454 f.): Ovid's Narcissus died no such commonplace death. . . . I am inclined to believe . . . that Shakespeare's immediate source may have been a poem of 264 lines in Latin hexameters by one John Clapham, entitled *Narcissus. Siue Amoris Iuuenilis et Praecipue Philautiae Breuis atque Moralis Descriptio*, published by Thomas Scarlet, London, 1591. . . . [Near the end (sig. $B3^v$) are the verses: "Deficiunt vires, & vox, & spiritus ipse Deficit, & pronus de ripa decidit, & sic Ipse suae perijt

39 VVhy hunt I then for colour or excuſes? 267
All Orators are dumbe when Beautie pleadeth,
Poore wretches haue remorſe in poore abuſes,
Loue thriues not in the hart that ſhadows dreadeth, 270
Affection is my Captaine and he leadeth.
And when his gaudie banner is diſplaide,
The coward fights, and will not be diſmaide.

40 Then childiſh feare auaunt, debating die,
Reſpect and reaſon waite on wrinckled age: 275
My heart ſhall neuer countermand mine eie;
Sad pauſe, and deepe regard beſeemes the ſage,
My part is youth and beates theſe from the ſtage. 278

268, 270, 271. *pleadeth...dreadeth... leadeth*] *pleads...dreads...*leades* $Q_6$–$Q_9$, State–Evans.
269. *poore*] *pure* $Q_4$.
271. *Affection*] *Affections* $Q_9$.
272. *his*] *this* $Q_5$–$Q_9$, State, Lint.
274. *Then*] *The* $Q_3$.
275. *reason*] *reason*, Capell MS., Mal., Var., Coll., Bell, Huds., Dyce, Sta., Glo., Wh., Hal., Del., Oxf., Dow., Neils., Yale.
276. *mine*] *my* $Q_4$.
277. *beseemes*] *beseem* Mal.+ (except Cam., Rol., Wynd., Bull., Pool., Rid., Kit.).

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deceptus imaginis vmbra."] We have here the death by drowning, and in the title of the composition the 'self-love' of Shakespeare's lines. . . . Save for a mere mention of Narcissus as a type of beauty in *Antony and Cleopatra* [II.v.96 f.], the only other mention of the myth is found . . . [in *Venus*, ll. 161 f.]. One may notice that the only detailed allusions to Narcissus in Shakespeare occur in poems published in 1594 and 1593 respectively, or within four years of the date of Clapham's *Narcissus*, and that Clapham's poem is . . . dedicated to Henry, Earl of Southampton.—See the notes to *Venus*, ll. 161 f., and its Sources, pp. 391, 399 f., below.

267. **colour**] SCHMIDT (1874): Specious pretence.—Cf. the notes to ll. 476 f.

269. **remorse**] Cf. l. 562 and *Venus*, l. 257 n.

275. **Respect**] MALONE (ed. 1790): Cautious prudence, that coolly weighs all consequences. [He compares *Troilus and Cressida*, II.ii.49 f., "reason and respect Make livers pale and lustihood deject."]—See *Venus*, l. 911 n.

276. **countermand**] SCHMIDT (1874): Contradict, oppose.

277. **Sad**] MALONE (ed. 1780): Grave.

**pause, and . . . regard beseemes**] See Textual Notes and l. 168 n.

278.] MALONE (ed. 1780): The poet seems to have had the conflicts between the Devil and the *Vice* of the old moralities, in his thoughts. In these, the *Vice* was always victorious, and drove the Devil roaring off the stage.—STEEVENS (the same): Probably the poet was thinking on that particular interlude intitled *Lusty Juventus*.—POOLER (ed. 1911) observes that *Lusty Juventus* "contains no such scene," and he quotes Gayley's *Representative English*

Deſire my Pilot is, Beautie my priſe,
Then who feares ſinking where ſuch treaſure lies?

41 As corne ore-growne by weedes: ſo heedfull feare
Is almoſt choakt by vnreſiſted luſt:
Away he ſteales with open liſtning eare,
Full of foule hope, and full of fond miſtruſt:
Both which as ſeruitors to the vniuſt,
So croſſe him with their oppoſit perſwaſion,
That now he vowes a league, and now inuaſion.

42 VVithin his thought her heauenly image ſits,
And in the ſelfe ſame ſeat ſits COLATINE,
That eye which lookes on her confounds his wits,
That eye which him beholdes, as more deuine,
Vnto a view ſo falſe will not incline;
But with a pure appeale ſeekes to the heart,
VVhich once corrupted takes the worſer part.

43 And therein heartens vp his ſeruile powers,
VVho flattred by their leaders iocound ſhow,
Stuffe vp his luſt: as minutes fill vp howres.
And as their Captaine: ſo their pride doth grow,

282. *choakt*] **cloakt* $Q_5$–$Q_8$, State–Evans. *choked* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull., Rid.
283. *Away*] *Alway* Dyce, Huds.[2]
*steales*] *steels* Huds.[1]
*listning*] $Q_2Q_3Q_5$–$Q_9$, Lint., Ew. *listing* $Q_4$. *list'ning* State, Gild., Sew., Evans, Wynd., Neils., Kit. *listening* The rest.
*eare*] *care* Lint.
289. *selfe same*] $Q_2Q_3Q_5$–$Q_9$, Lint., Mal.[1] One word in $Q_4$, Ald., Knt., Coll., Bell, Huds.[1], Ktly., Hal., Kit. Hyphened by the rest.
296. *flatired*] $Q_2Q_3Q_5$. *flattered* $Q_4$-$Q_6$–$Q_9$, Lint., Ew. *flatt'red* Neils., Kit. *flatter'd* The rest.
298. *Captaine:*] $Q_2Q_3Q_4$. **captaine* $Q_6Q_7$, State, Gild., Sew., Evans. **captain*, The rest.

*Comedies*, 1903, I, li, to show that Malone and Steevens misrepresent the parts played by the Vice and the Devil in the moralities.

281. weedes:] With this heavy punctuation after the first part of a simile compare ll. 298, 1152, 1227, 1546, 1668, 1670.

286. crosse] SCHMIDT (1874): Contradict.—CRAIG (ed. 1905): It may mean "assail from different sides."

287. league] SCHMIDT (1874): Peace, amity, friendship.—Cf. ll. 383, 689.

293. seekes to] SCHMIDT (1875): Applies to.—ONIONS (*Sh. Glossary*, 1911): Approach in the way of appeal.

296. VVho] On this neuter use see ll. 328, 388, 447, 461, 655, 1119, 1139, 1231, 1740, 1805, and *Venus*, l. 87 n.

Paying more ſlauiſh tribute then they owe.
By reprobate deſire thus madly led,
The Romane Lord marcheth to LVCRECE bed.

44 The lockes betweene her chamber and his will,
Ech one by him inforſt retires his ward:
But as they open they all rate his ill,
VVhich driues the creeping theefe to ſome regard,
The threſhold grates the doore to haue him heard,
Night-wandring weezels ſhreek to ſee him there,
They fright him, yet he ſtill purſues his feare.

45 As each vnwilling portall yeelds him way,
Through little vents and cranies of the place,
The wind warres with his torch, to make him ſtaie,

301. *marcheth*] *doth march* $Q_6$–$Q_9$, State–Evans.
*Lucrece*] *Lucrece's* Gild.[1]
303. *inforst*] *enforced* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
*retires*] *recites* $Q_6$–$Q_9$, State–Evans.
307. *Night-wandring*] $Q_3$–$Q_9$, State, Lint., Gild., Sew., Ew., Mal.[1] Two words in $Q_2$. *Night-wand'ring* Evans, Ald., Knt., Sta., Ktly., Wynd., Neils., Yale, Kit. *Night-wandering* The rest.
308. *he still pursues his*] *still pursues him* $Q_4$.
310. *cranies*] *crannies* $Q_3$+.

301. **marcheth**] The Textual Notes show how the inversion of accent worried the early editors.

303. **retires**] MALONE (ed. 1780): *Draws back.* Retirer, Fr.

304. **rate his ill**] HAZLITT (ed. 1852): Reproach his evil deed by creaking.

305.] MALONE (ed. 1780): Which makes him pause and *consider* what he is about to do. So before [in l. 277].—On *creeping theefe* see l. 365 n.

306. **grates**] SCHMIDT (1874): Makes to creak.— *N. E. D.* (1901), citing this line: Rubs against harshly, producing a jarring sound.

307. STEEVENS (ed. 1780): Perhaps the poet meant to intimate, that even animals intent on matrimonial plunder, gave the alarm at sight of a more powerful invader of the nuptial bed. But this is mere idle conjecture. [He quotes *Henry V*, I.ii.170 f.]—DYER (*Folk Lore of Sh.*, 1884, p. 189): To meet a weasel was formerly considered a bad omen. That may be a tacit allusion to this superstition [here]. . . . It appears that weasels were kept in houses, instead of cats, for the purpose of killing vermin.—PORTER (ed. 1912): It was a case of sneak scaring sneak, when Tarquin surprised the weasels.

308. **his feare**] ROLFE (ed. 1883): The object of his fear. [This meaning is given also by SCHMIDT (1874) and *N. E. D.* (1901).]—LEE (ed. 1907): The cause of his fear, his peril.

311.] VAN DAM and STOFFEL (*William Sh.*, 1900, p. 200) comment on the rare inversion of the second accent here and in ll. 406, 1211, 1475, though the second foot in ll. 406 and 1211 seems spondaic rather than trochaic.

And blowes the ſmoake of it into his face,
Extinguiſhing his conduct in this caſe.
But his hot heart, which fond deſire doth ſcorch,
Puffes forth another wind that fires the torch.

46 And being lighted, by the light he ſpies
LVCRECIAS gloue, wherein her needle ſticks,
He takes it from the ruſhes where it lies,
And griping it, the needle his finger pricks.
As who ſhould ſay, this gloue to wanton trickes
Is not inur'd; returne againe in haſt,
Thou ſeeſt our miſtreſſe ornaments are chaſt.

47 But all theſe poore forbiddings could not ſtay him,
He in the worſt ſence conſters their deniall:
The dores, the wind, the gloue that did delay him,
He takes for accidentall things of triall.
Or as thoſe bars which ſtop the hourely diall,

314. *desire*] *delight* Q4.
316. *lighted,...light*] *lighted...light,* Q4, State, Gild.2, Sew.1 *lighted...light* Q6–Q9, Gild.1, Sew.2, Evans.
317. *her*] *he* Q7. *the* State, Gild., Sew., Evans.
319. *needle*] *neeld* Mal., Var., Ald., Knt., Bell, Sta., Dyce2, Dyce3, Coll.3, Huds.2, Oxf.
*his finger*] *streight him* MS. conj. in Q1 (Huntington).
321. *not*] *nor* Q6Q7.
*inur'd*] *iniur'd* Q5. *inured* Glo., Cam., Huds.2, Wynd., Herf., Dow., Bull.
322. *mistresse*] *mistress'* Gild.2+.
324. *consters*] *construes* Q3+ (except Bull., Pool., Rid., Kit.).
325. *gloue*] Qq., State, Lint., Ew., Mal.1, Ald., Knt., Ktly., Wh.2, Neils. *glove*, The rest.

313. **conduct**] MALONE (ed. 1780): Conductor. [He cites *Romeo and Juliet*, V.iii.116, "Come, bitter conduct; come, unsavoury guide!"]

318. **rushes**] MALONE (ed. 1780): The apartments in England being strewed with rushes in our author's time, he has given Lucretia's chamber the same covering.

319. **needle**] WHITE (ed. 1865): Here 'needle' is a monosyllable. [He got this idea from MALONE (see Textual Notes), and it is repeated by ROLFE (ed. 1883), HERFORD (ed. 1899), CRAIG (ed. 1905), LEE (ed. 1907), and others. *Neeld*, to be sure, is a recognized old form, but dissyllabic *needle* does no injury here to the rhythm.]

320. **As who should say**] See *Venus*, l. 280 n.

326. **accidentall things of triall**] SCHMIDT (1874): Not inherent to the like undertakings, but occasionally happening.

327. **stop**] BROWN (ed. 1913): That is, punctuate it, mark it off, and so divide the hour into minutes.

VVho with a lingring ſtaie his courſe doth let,
Till euerie minute payes the howre his debt.

48 So ſo, quoth he, theſe lets attend the time,
Like little froſts that ſometime threat the ſpring,
To ad a more reioyſing to the prime,
And giue the ſneaped birds more cauſe to ſing.
Pain payes the income of ech precious thing,
Huge rocks, high winds, ſtrong pirats, ſhelues and
The marchant feares, ere rich at home he lands.

49 Now is he come vnto the chamber dore,
That ſhuts him from the Heauen of his thought,
VVhich with a yeelding latch, and with no more,
Hath bard him from the bleſſed thing he fought.
So from himſelfe impiety hath wrought,

328. *VVho*] *Which* Gild., Sew., Ew., Evans.
*lingring*] Qq., Lint., Gild., Sew., Evans. *ling'ring* State, Mal., Var., Coll., Wh.[1], Hal., Del., Oxf., Neils., Yale, Kit. *lingering* The rest.
329. *Till*] *'*Til* Ew., Capell MS.
331. *sometime*] **somtimes* $Q_4$, Rid.
337. *chamber dore*] Hyphened by Gild.[2], Sew., Evans, Mal.[2], Var., Coll., Huds., Dyce, Sta., Glo., Ktly., Wh., Del., Rol., Neils., Bull.
341. *hath*] *hath him* Ktly.

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diall] SCHMIDT (1874): Clock.

328. let] MALONE (ed. 1780): Obstruct. [Cf. l. 10 n. and the noun *let* in ll. 330, 646.]

330. attend the time] CRAIG (ed. 1905): Are natural adjuncts of the occasion.—LEE (ed. 1907): Are incidental to the occasion.

332. a more reioysing . . . prime] MALONE (ed. 1780): A *greater* rejoicing. . . . The *prime* is the *spring*.

333. sneaped] GILDON (ed. 1710, p. lxxi): Beak'd, bill'd.—MALONE (ed. 1780): Checked. [He cites *2 Henry IV*, II.i.132, "I will not undergo this sneap without reply."]—KNIGHT (ed. 1841) cites *Love's Labour's Lost*, I.i.100, "sneaping frost."—COLLIER (ed. 1843) explains as "*nipped* by the frost," and compares "sneaping winds" in *The Winter's Tale*, I.ii.13.—SCHMIDT (1875): Pinched, nipped. [So *N. E. D.* (1919), citing this line as its only example of the past participial adjective.]

335. shelues] SCHMIDT (1875): Sandbanks. [He cites also *3 Henry VI*, V.iv.23, "shelves and rocks."]—CRAIG (ed. 1905): The word . . . is still alive in Hampshire. . . . It is still used by sea-faring men.—With *shelues and sands* WYNDHAM (ed. 1898) compares Milton's *Comus*, l. 117, "the tawny sands and shelves." (See *Venus*, l. 456 n.)—POOLER (ed. 1911) quotes Daniel's *Complaint of Rosamond*, 1592, ll. 97 f. (Grosart's Daniel, I, 84), "on this vnhappy shelfe, I grounded me."

That for his pray to pray he doth begin,
As if the Heauens ſhould countenance his ſin.

But in the midſt of his vnfruitfull prayer,
Hauing ſolicited th' eternall power,
That his foule thoughts might cõpaſſe his fair faire,
And they would ſtand auſpicious to the howre.

342. *his pray*] *his prey* $Q_6$+.
343. *Heauens*] *heaven* Ald., Knt., Ktly.
345. *th'*] *the* Mal., Var., Ald., Knt., Bell, Ktly., Cam., Del., Rol., Oxf., Neils., Pool., Yale, Rid.
346. *his fair*] *what was* MS. conj. in $Q_1$ (Huntington).
347. *And*] *That* Knt.[2]
*they*] *he* Steevens conj. (Mal.).
*auspicious*] *suspicious* $Q_4$.

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341.] Lee (ed. 1907): His wickedness has carried him so far from his better judgment.—Pooler (ed. 1911): His sin has made him so unlike himself. [Quoted by Feuillerat (ed. 1927).]—Brown (ed. 1913): Pooler's explanation . . . obliges us to supply an object *him* for the verb. This difficulty is avoided if we regard *impiety* as an instance of the abstract for the concrete. . . . The meaning of the line would then be: "So unlike himself the impious one (*i. e.* Tarquin) has wrought."—Kittredge: *Impiety* is personified: "so far has Impiety worked away from (contrary to) his (i. e. Impiety's) nature that he (Tarquin)," etc.—On *from* see l. 113 n.

342. **pray to pray**] Steevens (ed. 1780): A jingle not less disgusting occurs in Ovid's narration of the same event [*Fasti*, II, 787]: "Hostis ut hospes init penetralia Collatini." [See l. 21 n.]—Stoll (*Sh. Studies*, 1927, p. 397): So far as the instinctive religiosity of the evil-doer is concerned, Shakespeare in one of his earliest poems, strange to say, is nearer to reality than in any of his tragedies. As Tarquin approaches Lucrece' chamber-door 'to pray he doth begin.' But in the midst of his prayer, with an unnatural but spiritual discernment, he realizes the impropriety; and that impropriety Shakespeare seems ever after to remember. And this despite the fact that he had the example of the chivalric literature before him, and the story of Arthur and the *Decameron*, where piety, like courtesy, is not incompatible with adultery.

346. **his fair faire**] Malone (ed. 1780): His fair beauty. [Cf. l. 780, *Venus*, ll. 208, 1083, 1086, and the *L. C.*, l. 206.]—Bell (ed. 1855): More probably designed as a play upon the word.—Porter (ed. 1912) characteristically believes that Sh.'s "different spelling distinguishes between the adjective and the noun."

347. **they**] Steevens (ed. 1780): In the second line of the stanza *one* deity only is invoked; in the fourth line he talks of more. We must therefore either acknowledge the want of grammar, or read [*he* for *they*].—Malone (ed. 1790) points out other examples in Sh. of "the same inaccuracy."—Dyce (ed. 1866) suggests that *power* (l. 345) is used as a plural.—Walker (*Critical Examination*, 1860, II, 110–113): This is not to be considered as one of the instances in which Shakespeare . . . intermingles the singular with the plural; for *Heaven* is else-

Euen there he ſtarts, quoth he, I muſt deflowre; 348
The powers to whom I pray abhor this fact,
How can they then aſſiſt me in the act? 350

51 Then Loue and Fortune be my Gods, my guide,
My will is backt with reſolution:
Thoughts are but dreames till their effects be tried,
The blackeſt ſinne is clear'd with abſolution.
Againſt loues fire, feares froſt hath diſſolution. 355

348. *deflowre*] Qq., State, Gild., Sew., Evans. *deflow'r* Kit. *deflower* The rest.
351. *Gods*] *God's* Gild.[1]
*my guide*] *and guide* $Q_9$.
352. *resolution*] *dauntless resolution* Capell MS.
353. *till*] *'til* Ew., Capell MS.
*tried*] *try'd* State, Gild., Sew., Evans, Capell MS. *tri'd* Wh.[1]
354. *The blackest*] **Blacke* $Q_6$–$Q_9$, State–Evans.
*clear'd*] *cleared* $Q_4Q_9$, Sew.[1]

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where used in this manner both by Shakespeare himself and by his contemporaries. [He gives many examples.]

**stand auspicious**] CRAIG (ed. 1905) compares *The Winter's Tale*, IV.iv.51 f., "Fortune, Stand you auspicious!"

349. **fact**] STAUNTON (ed. 1860): *Deed*, or *crime*.—See l. 239.

352, 354, 355. **resolution . . . absolution . . . dissolution**] CAPELL (see Textual Notes) emended l. 352 to get rid of the rime *resoluti-ón: abso-lûtion: disso-lûtion*.—WALKER (*Critical Examination*, 1860, I, 110 f.) compares the polysyllabic rimes in *Venus*, ll. 758, 760 (see the notes), and *Richard II*, II.i.22 f. (*nâ-tion: imitati-ón*).—ELLIS (*On Early English Pronunciation*, 1871, pt. III, p. 953): The first line would want a measure if we divided . . . so as to make the rhyme *-ution*, giving two superfluous syllables to each. Hence we must consider the rhyme to be on *-on*, and the last two lines to be Alexandrine.—VAN DAM and STOFFEL (*William Sh.*, 1900, p. 189): The corruptness of . . . [l.] 352 . . . is . . . one of the strongest proofs that . . . Lucrece . . . cannot have been corrected by Shakespeare himself. A poet . . . cannot possibly overlook a metrical lapse of this kind.—RIDLEY (ed. 1935): It is clear from ll. 354 and 355 that we are dealing with a double rhyme, and therefore that this line [352] is a foot short.

353.] BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 153 n.) cites a parallel in Bacon's essay "Of Great Place," 1612, sigs. $D2^v$–D3, "For good thoughts, (though God accept them) yet towards men are little better then good dreams: except they be put in Art [*sc.* Act]."

354. **sinne . . . absolution**] MALONE (ed. 1780): Our author has here rather prematurely made Tarquin a disciple of modern Rome.—CREIZENACH (*English Drama*, 1916, trans. Hugon, p. 103 n.): Tarquin's ejaculation . . . was evidently dictated by a Protestant and militant temper of mind. [Cf. the *L. C.*, l. 232 n.]

The eye of Heauen is out, and miſtie night
Couers the ſhame that followes ſweet delight.

52 This ſaid, his guiltie hand pluckt vp the latch,
And with his knee the dore he opens wide,
The doue ſleeps faſt that this night Owle will catch.
Thus treaſon workes ere traitors be eſpied.
VVho ſees the lurking ſerpent ſteppes aſide;
But ſhee ſound ſleeping fearing no ſuch thing,
Lies at the mercie of his mortall ſting.

53 Into the chamber wickedlie he ſtalkes,
And gazeth on her yet vnſtained bed:
The curtaines being cloſe, about he walkes,
Rowling his greedie eye-bals in his head.
By their high treaſon is his heart miſ-led,
VVhich giues the watch-word to his hand ful ſoon,
To draw the clowd that hides the ſiluer Moon.

358. *his*] *the* Gild., Sew., Evans.
360. *night Owle*] Hyphened by $Q_1$+ (except Evans, Kit.).
361. *treason*] *reason* $Q_9$.
*espied*] *espy'd* State, Gild., Sew., Evans, Capell MS., Mal.[2], Var. *espi'd* Wh.[1], Neils.
362. *aside*] *a side* $Q_4$.
363. *sound sleeping*] Hyphened by Sew.[1]
366. *yet vnstained*] Hyphened by Mal.[2], Var., Coll., Huds., Dyce, Sta., Wh.[1], Hal., Bull.
367. *curtaines*] *cortaines* $Q_4$.
368. *eye-bals*] *eye-ball* $Q_4$.
369. *is*] *in* Gild., Sew., Evans, Coll.[2]
*mis-led*] *misfed* $Q_9$.
370. *watch-word*] *watch, word* $Q_7$.
*ful*] *too* $Q_8$—$Q_9$, State—Evans.
371. *the siluer*] *this silver* Walker conj. (*Critical Examination*, 1860, II, 232), Huds.[2]
*siluer Moon*] Hyphened by Ktly.

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355. **hath dissolution**] SCHMIDT (1874): Hath melting, liquefaction.—CRAIG (ed. 1905): Is obliged to melt.

356. **The eye of Heauen**] STEEVENS (ed. 1780) compares the same phrase in *Richard II*, I.iii.275.—SCHMIDT (1874) adds various other instances from Sh.—Cf. l. 1088.

364. **mortall**] Cf. l. 724 and *Venus*, l. 618 n.

365. **stalkes**] MALONE (ed. 1790): The poet meant by the word *stalk* to convey the notion, not of a boisterous, but quiet, movement. . . . A person apprehensive of being discovered, naturally takes *long* steps, the sooner to arrive at his point, . . . and thus shorten the moments of danger. [He compares *creeping* in ll. 305, 1627.]—KNIGHT (ed. 1841): Long steps are noisy steps. . . . *Stalk* . . . literally means, *to go warily or softly*. . . . The fowler who creeps upon the bird *stalks*, and his *stalking*-horse derives its name from the character

54 Looke as the faire and fierie pointed Sunne,
Ruſhing from forth a cloud, bereaues our ſight:
Euen ſo the Curtaine drawne, his eyes begun
To winke, being blinded with a greater light.
VVhether it is that ſhee reflects ſo bright,
That dazleth them, or elſe ſome ſhame ſuppoſed,
But blind they are, and keep themſelues incloſed.

55 O had they in that darkeſome priſon died,
Then had they ſeene the period of their ill:
Then COLATINE againe by LVCRECE ſide,
In his cleare bed might haue repoſed ſtill.
But they muſt ope this bleſſed league to kill,
And holie-thoughted LVCRECE to their ſight,
Muſt ſell her ioy, her life, her worlds delight.

372. *fierie pointed*] Hyphened by Sew.[1], Capell MS., Ald.+ (except Coll., Wh.[1], Hal.). *firy-pointed* Mal., Var. *fire-ypointed* Steevens conj. (Mal.), Coll.[3]

377. *dazleth*] *dazled* $Q_4$. *dazeleth* $Q_6Q_7$.

377, 378. *supposed...inclosed*] *supos'd...*inclos'd* $Q_9$, State, Gild., Sew., Ew., Evans, Huds.[1], Dyce[2], Dyce[3], Coll.[3], Rol.

379. *died*] *dy'd* Capell MS. *di'd* Wh.[1]

384. *holie-thoughted*] Two words in Gild.[1]

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of the fowler's movement.—SCHMIDT (1875): Walks like a fowler behind a stalking-horse.—See also Sources, p. 419, below.

371. **the clowd**] Figurative for the curtains of l. 367.

**Moon**] LEE (ed. 1907): Lucrece, who is chaste as Diana, goddess of the moon.

372. **Looke**] See ll. 694, 1548, and *Venus*, l. 67 n.

**fierie pointed**] SCHMIDT (1874): Throwing darts with points of fire.—ROLFE (ed. 1883): Possibly . . . *pointed* (=appointed, equipped) with fire. [So LEE (ed. 1907).]—PORTER (ed. 1912): Does not . . . [it] describe the look of the fiery rays of sunlight converging, *pointed*, toward the dazzling orb when it rushes out upon our naked sight unbearably?—Cf. George Rivers, *The Heroinae*, 1639, sig. H3, "As when we see the Eastern Morn shoot his fiery-pointed darts."

375. **winke**] POOLER (ed. 1911): Close, as is clear from ll. 378 and 383. See l. 458, and *Venus and Adonis*, ll. 90 and 121.—See also ll. 553, 1139.

377. **or . . . supposed**] ROLFE (ed. 1883): Or else some shame is imagined by them. [So SCHMIDT (1875).]—CRAIG (ed. 1905): Possibly some feelings of shame.

379. **darkesome prison**] Cf. *cabbins*, *Venus*, l. 1038.

380. **period**] SCHMIDT (1875): Conclusion, end. [So *N. E. D.* (1909).]

382. **cleare**] MALONE (ed. 1780): Pure, spotless.

56 Her lillie hand, her rofie cheeke lies vnder, 386

386. *lillie hand,*] $Q_2$, Ew. *lily-hand* *cheeke*] **cheekes* $Q_4Q_6$–$Q_9$, Ktly. **lily hand* The rest. State–Evans.

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386–395.] In SUCKLING's posthumous *Fragmenta Aurea*, 1646, sigs. B7–B7$^v$, the following poem is included:

*A Supplement of an imperfect Copy of Verses of Mr.* Wil. Shakespears, *By the Author.*

1.

One of her hands, one of her cheeks lay under,
Cozening the pillow of a lawful kisse,
Which therefore swel'd, and seem'd to part asunder,
As angry to be rob'd of such a blisse:
The one lookt pale, and for revenge did long,
While t'other blusht, cause it had done the wrong.

2.

Out of the bed the other fair hand was
On a green sattin quilt, whose perfect white
Lookt like a Dazie in a field of grasse,
*And shew'd like unmelt snow unto the sight, Thus far
There lay this pretty perdue, safe to keep *Shake-*
The rest oth' body that lay fast asleep. *spear.*

3.

Her eyes (and therefore it was night) close laid,
Strove to imprison beauty till the morn,
But yet the doors were of such fine stuffe made,
That it broke through, and shew'd it self in scorn.
Throwing a kind of light about the place,
which turnd to smiles stil as't came near her face.

4.

Her beams (which some dul men call'd hair) divided
Part with her cheeks, part with her lips did sport,
But these, as rude, her breath put by still; some
Wiselyer downwards sought, but falling short,
Curl'd back in rings, and seem'd to turn agen
To bite the part so unkindly held them in.

—LANGBAINE (*Dramatick Poets*, 1691, pp. 467 f.): What value he [Suckling] had for this small Piece of *Lucrece*, may appear from his Supplement which he writ, and which he has publisht in his Poems.—MALONE (ed. 1780): We can hardly suppose that Suckling would have called a passage extracted from a regular poem *an* imperfect *copy of verses*. Perhaps Shakspeare had written the lines . . . (of which Sir John might have had a manuscript copy) on some occasion previous to the publication of his *Lucrece*, and afterwards used them in

Coofning the pillow of a lawfull kiffe: 387
VVho therefore angrie feemes to part in funder,
Swelling on either fide to want his bliffe. 389

387. *Coosning*] $Q_2$–$Q_5$. **Coosening* $Q_6$–$Q_9$, Lint. *Coz'ning* Wynd., Neils., Kit. *Cozening* The rest.

388. *VVho*] *Which* Gild., Sew., Evans.

*angrie*] *angry*, $Q_6Q_7$, State, Gild., Sew., Evans+.

389. *bliſſe.*] $Q_2Q_8$. *bliſſe* $Q_3Q_4$. **bliſſe*, $Q_5Q_6Q_7Q_9$, State, Lint., Gild.[1], Coll.[1], Coll.[2], Huds.[1], Wh.[1], Hal. *bliſs:* Gild.[2], Sew., Ew., Evans. *bliſs;* The rest.

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this poem, with some variation.—BOSWELL (ed. 1821): This description is given in England's Parnassus [1600], p. 396 [ed. Crawford, pp. 291 f.], with only Shakspeare's name affixed to it; and Suckling might have met with it there, and not knowing from what poem it was taken, supposed it a fragment. [Actually *England's Parnassus* prints ll. 386–413, and Boswell's suggestion has little point.]—R. H. S. (*Philobiblion*, 1861, I, 21–23) quotes and discusses the lines, and reaches the conclusion "that Suckling tried his 'prentice han'' at amending the youthful verses of Shakespeare; and, under the judgment of wiser wits, that he did not altogether fail." He says that the editor of Suckling's volume evidently thought them "a fragment of Shakespeare's."—B. NICHOLSON (*N. & Q.*, June 7, 1884, pp. 444 f.) argues that the lines, Sh.'s "first essay" on Lucrece, are genuine. They show that Sh. originally intended to write his second poem in the *Venus* stanza; that "he did not always commence his subject at the beginning, but sometimes at least, as here, at the point of chief interest or importance"; and that "he did revise his work, and did not remain satisfied with his first thoughts." (FEUILLERAT [ed. 1927] agrees with Nicholson.)—LEE (ed. 1905, p. 25 n.): Suckling had perhaps written out the lines from memory, or from a hurried and incorrect copy. There seems less to recommend the opposing theory, which represents Suckling's crude quotation to be a first draft of the verse by Shakespeare himself, and an indication of an original intention on the poet's part to employ in *Lucrece* the six-line stanza of *Venus and Adonis*.—MURRY (*Shakespeare*, 1936, pp. 423 f.): There is no good reason to doubt that . . . [these lines] are genuine Shakespeare. . . . The theory that Suckling himself altered the lines from their familiar form . . . has nothing for it but the solemn determination that we are never to accept any evidence of any kind about Shakespeare. . . . It seems as certain as such things can be . . . that we have here . . . lines from an original version of *Lucrece*, written in the same six-line stanza as the *Venus*.—Of the foregoing notes ADAMS writes to me; Surely the possibility should not be entirely ignored that Suckling was indulging in a little quiet fun in an idle moment. He hardly had any notion of perpetuating a *hoax*, but he may, in a light mood, have toyed with a well-known passage in *Lucrece*, dashing off a few lines in alteration and then adding a few lines in the same style. Note that he himself produces nothing but a *fragment;* and, in a jocular spirit, he may have devised the title which has caused scholars so much perplexity.

389.] CRAIG (ed. 1905): Rising into waves on both sides . . . on account of wanting [its bliss].

Betweene whoſe hils her head intombed is;
VVhere like a vertuous Monument ſhee lies,
To be admir'd of lewd vnhallowed eyes.

57 VVithout the bed her other faire hand was,
On the greene couerlet whoſe perfect white
Showed like an Aprill dazie on the graſſe,
VVith pearlie ſwet reſembling dew of night.
Her eyes like Marigolds had ſheath'd their light,
And canopied in darkeneſſe ſweetly lay,
Till they might open to adorne the day.

58 Her haire like goldē threeds playd with her breath,
O modeſt wantons, wanton modeſtie!
Showing lifes triumph in the map of death,

390. *head*] *bead* $Q_7$.
392. *admir'd*] *admired* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull., Pool.
*lewd*] *rude* Ew.
*vnhallowed*] *unhallow'd* Gild.+ (except Ew., Coll.¹, Coll.², Bell, Wh.¹, Hal., Wynd., Kit.).
395. *Showed*] **Show'd* $Q_8$+.
396. *pearlie*] *perlie* Folger-Devonshire, Huntington.
397. *had*] *hath* Dyce³.
*sheath'd*] *sheathed* $Q_7$, Glo., Cam., Huds.², Herf., Dow., Bull.
398. *canopied*] *canopy'd* State, Gild.², Sew., Evans, Capell MS. *canoped* Gild.¹ *canopi'd* Neils.
399. *Till*] **'Til* Ew., Capell MS.
400. *playd*] Om. $Q_4$.
401. *wantons*] *wanton's* $Q_9$.
402. *Showing*] *Showring* $Q_6$–$Q_9$, State, Lint., Gild.

391.] STEEVENS (ed. 1780): On our ancient monuments the heads of the persons represented are commonly reposed on *pillows*. Our author has nearly the same image in *Cymbeline* [II.ii.31–33].

393–399.] SPURGEON (*Sh.'s Imagery*, 1935, pp. 66 f.): In describing Lucrece . . . there is constant play on her whiteness and fairness, and the poet uses, among other things, ivory, alabaster, snow, lilies, silver, wax and lawn to convey various shades of it; the most beautiful image of contrast, I think, being that of her 'fair hand.' . . . This delight in colour contrast is, like Shakespeare's joy in changing colour, but part of a larger and deeper feeling, in this case an abiding consciousness of the strange, tragic, bewildering or beautiful contrasts which form human life.

397. **Marigolds**] ELLACOMBE (*Plant-Lore*, 1878 [1884 ed., p. 157]): It was its . . . quality of opening or shutting its flowers at the sun's bidding that made the Marigold such a favourite with the old writers.

400. **haire like goldē threeds**] On the alleged borrowing from Ovid's "flavique capilli" see Sources, pp. 419 f., below.

402. **map of death**] STEEVENS (ed. 1780) compares *Richard II*, V.i.12, "Thou map of honour."—SCHMIDT (1875) defines *map:* Any picture or image. —Cf. l. 1712 n.

And deaths dim looke in lifes mortalitie.
Ech in her ſleepe themſelues ſo beautifie,
As if betweene them twaine there were no ſtrife,
But that life liu'd in death, and death in life.

59 Her breaſts like Iuory globes circled with blew,
A paire of maiden worlds vnconquered,
Saue of their Lord, no bearing yoke they knew,
And him by oath they truely honored.

403. *lifes*] **liues* $Q_7Q_8Q_9$, Lint.
405. *there*] *their* $Q_4$.
*were*] *was* Lint., Ew.
406. *liu'd*] **liued* $Q_4$, Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.
*in death*] *on earth* $Q_9$.
407. *circled*] *cirdled* $Q_6Q_7$.
408. *paire*] *praire* $Q_7$.

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403. **lifes mortalitie**] SCHMIDT (1875): Mortal, human life.

405, 406.] STEEVENS (ed. 1780) compares *Macbeth*, II.ii.7 f., "death and nature do contend about them Whether they live or die."

407, 408.] MALONE (ed. 1790) compares (under ll. 481 f.) Marlowe's *Hero and Leander*, *ca.* 1593, II, 271–278: "And every limb did as a soldier stout Defend the fort, and keep the foeman out. For though the rising ivory mount he scal'd, Which is with azure circling lines empal'd, Much like a globe (a globe may I term this, By which Love sails to regions full of bliss), Yet there with Sisyphus he toil'd in vain, Till gentle parley did the truce obtain."—More specifically EWIG (*Anglia*, 1899, XXII, 451) adds Marlowe's ll. 293 f., "Treason was in her thought, And cunningly to yield herself she thought," comparing the whole to Sh.'s ll. 407 f., 437–441, 470 f., 722 f.

408. **maiden worlds**] AMNER (i. e. STEEVENS, ed. 1780): *Maiden worlds!* How happeneth this, friend Collatine, when Lucretia hath so long lain by thy side? Verily, it insinuateth thee of coldness.—OULTON (Sh.'s *Poems*, 1804, I, 154): *Maiden* is here put for *virtuous*, being hitherto *unconquered*, *unseduced*, and *bearing* no other yoke but that of *their lord*, (Colatine) to whom they were *truly* subservient.—BELL (ed. 1855): Is not this line contradicted in the two lines following?—WHITE (ed. 1883): An unhappy use of the epithet, which Collatinus and Lucrece would have alike resented. It is worthy of remark as a striking instance of that heedless misuse of language which is so common in the plays and so very rare in these poems.—FURNIVALL (*Lucrece*, 1885 facsimile, p. xiv n.): Shakspere's next line . . . shews that he used 'maiden' here as we do of a castle, which admits its own lord but not a foe.—BROWN (ed. 1913): [Furnivall's] explanation is borne out by the reference . . . (v. 482) to the "never-conquered fort."

409.] MALONE (ed. 1780): So, Ovid, describing [*Fasti*, II, 803 f.] Lucretia in the same situation: "Effugiat? positis urgentur pectora palmis, Tunc primum externa pectora tacta manu."

410. **by oath**] MALONE (ed. 1780): The *matrimonial* oath was, I believe, alone in our author's thoughts.

Theſe worlds in TARQVIN new ambition bred,
VVho like a fowle vſurper went about,
From this faire throne to heaue the owner out.

60 VVhat could he ſee but mightily he noted?
VVhat did he note, but ſtrongly he deſired?
VVhat he beheld, on that he firmely doted,
And in his will his wilfull eye he tyred.
VVith more then admiration he admired
Her azure vaines, her alablaſter skinne,
Her corall lips, her ſnow-white dimpled chin.

61 As the grim Lion fawneth ore his pray,
Sharpe hunger by the conqueſt ſatisfied:
So ore this ſleeping ſoule doth TARQVIN ſtay,
His rage of luſt by gazing qualified;
Slakt, not ſuppreſt, for ſtanding by her ſide,
His eye which late this mutiny reſtraines,
Vnto a greater vprore tempts his vaines.

62 And they like ſtragling ſlaues for pillage fighting,
Obdurate vaſſals fell exploits effecting,

413. *throne*] *thorne* $Q_9$.
*heaue*] **haue* $Q_7Q_8Q_9$, State–Evans.
414. *mightily*] *mightly* $Q_7$.
415, 417, 418. *desired...tyred...admired*] *desir'd...*tir'd...admir'd* State, Gild., Sew., Evans, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Del., Coll.[3], Rol., Oxf., Yale. *desir'd...tir'd...admired* Hal.
417. *in*] *on* Steevens conj. (Mal.).
419. *alablaster*] *alabaster* $Q_7$+ (except $Q_9$, Gild.[2], Bull., Yale, Kit.).
420. *snow-white*] Two words in $Q_5Q_6Q_7$.
422, 424. *satisfied...qualified*] *satisfy'd...qualify'd* State, Gild., Sew., Evans, Capell MS. *satisfi'd...qualifi'd* Wh.[1]
425. *Slakt*] *Slak'd* Coll., Wh.[1], Hal. **Slack'd* The rest.
429. *effecting*] *affecting* Steevens conj. (Mal.).

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417.] STEEVENS (ed. 1780): This may mean—*He glutted his lustful eye in the imagination of what he had resolved to do.* To *tire* is a term in falconry. [Cf. *Venus*, l. 56 n.]

422. **Sharpe hunger**] Cf. *Venus*, l. 55.

424. **qualified**] STEEVENS (ed. 1780): Softened, abated, diminished.

428–434.] On the *-ing* endings see ll. 127–131 n.

428–443.] WYNDHAM (ed. 1898): A sustained conceit taken from the assault of a fortress. It is resumed 464–483.—LEE (ed. 1907): These military meta-

In bloudy death and rauiſhment delighting;
Nor childrens tears nor mothers grones reſpecting,
Swell in their pride, the onſet ſtill expecting:
Anon his beating heart allarum ſtriking,
Giues the hot charge, & bids thē do their liking.

63 His drumming heart cheares vp his burning eye,
His eye commends the leading to his hand;
His hand as proud of ſuch a dignitie,
Smoaking with pride, marcht on, to make his ſtand
On her bare breſt, the heart of all her land;
VVhoſe ranks of blew vains as his hand did ſcale.
Left their round turrets deſtitute and pale.

64 They muſtring to the quiet Cabinet,
VVhere their deare gouerneſſe and ladie lies,

431. *mothers*] Qq., State, Lint., Gild., Sew., Evans. *mother's* Ew., Ald., Knt., Bell, Huds.[1], Sta., Ktly., Wynd. *mothers'* Capell MS. and the rest.

433. *allarum*] *alarm* $Q_9$.

439. *brest*] *breasts* $Q_6$–$Q_9$, State–Evans.

440. *hand*] *hands* Lint., Ew.
*scale.*] *scale* $Q_2Q_4$. *scale,* $Q_3Q_5$+.

442. *mustring*] $Q_2$–$Q_7$, State, Gild.[1] *must'ring* Gild.[2], Sew., Evans, Neils., Kit. *mustering* The rest.

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phors applied to the assault of love, which are continued in lines 469 *et seq.*, *infra*, are very common in sixteenth century poetry.

429. **Obdurate**] See *Venus*, l. 199 n.

**effecting**] MALONE (ed. 1780) defends the text (see Textual Notes): The preceding line and the two that follow, support, I think, the old reading. Tarquin only *expects* the onset; but the slaves here mentioned do not *affect* or meditate fell exploits, they are supposed to be actually *employed* in carnage. . . . [L. 432] refers, not to the *slaves*, but to Tarquin's *veins*.

432. **Swell**] CRAIG (ed. 1905): Grow violent. [He explains *pride* as "warlike show," comparing *Othello*, III.iii.354, "Pride . . . of glorious war."]

436. **commends**] STEEVENS (ed. 1780): I. e. recommends.—MALONE (ed. 1790): To commit. [So SCHMIDT (1874).]

437–439.] For the borrowing here from Livy see Sources, pp. 418, 421, below.

437. **as**] I. e. as if. See ll. 1143, 1747, and *Venus*, l. 323 n.

437–441.] For supposed borrowings here from Marlowe see the notes to ll. 407 f.

438. **Smoaking**] SCHMIDT (1875): Steaming.—Cf. *Venus*, l. 555.

442. **Cabinet**] LEE (ed. 1907): The heart which is mistress of the blood in the veins.—See *Venus*, l. 637 n.

Do tell her ſhee is dreadfullie beſet,
And fright her with confuſion of their cries.
Shee much amaz'd breakes ope her lockt vp eyes,
VVho peeping foorth this tumult to behold,
Are by his flaming torch dim'd and controld.

65 Imagine her as one in dead of night,
From forth dull ſleepe by dreadfull fancie waking,
That thinkes ſhee hath beheld ſome gaſtlie ſprite,
VVhoſe grim aſpect ſets euerie ioint a ſhaking,
VVhat terror tis: but ſhee in worſer taking,
From ſleepe diſturbed, heedfullie doth view
The ſight which makes ſuppoſed terror trew.

66 VVrapt and confounded in a thouſand feares,
Like to a new-kild bird ſhee trembling lies:
Shee dares not looke, yet winking there appeares
Quicke-ſhifting Antiques vglie in her eyes.

445. *their*] *her* State, Gild.
446. *amaz'd*] *amazed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*lockt vp*] Hyphened by Gild.²+.
450. *From forth*] *Forth from* Gild.², Sew., Evans.
*dreadfull*] *deadfull* $Q_4$.
451. *hath*] *has* Gild.², Sew.², Evans.
*sprite*] *spirit* $Q_4$.
452. *a shaking*] Hyphened by Bell, Huds., Dyce, Sta., Glo., Cam., Del.+.
453. *tis*] *ist* $Q_4$.
454. *disturbed*] *disturbd* $Q_6Q_8$. *distrubd* $Q_7$.
455. *trew*] *rue* $Q_6$–$Q_9$, State, Lint., Gild., Sew.², Ew., Evans.
456. *VVrapt*] *Rapt* Huds.²
457. *new-kild*] Two words in $Q_2$.
458. *appeares*] *appear* State, Gild., Sew., Ew., Evans.
459. *Quicke-shifting*] Two words in $Q_6$–$Q_9$, State, Lint., Gild., Sew.², Ew., Evans.
*Antiques*] **anticks* State, Gild.+.

449, 450.] EWIG (*Anglia*, 1899, XXII, 21) remarks that the lines are suggested by Livy, I, 58, "Cum pavida ex somno mulier nullam opem, prope mortem imminentem videret."

453. **taking**] SCHMIDT (1875): State of extreme alarm, agony of fear.

456. **VVrapt**] SCHMIDT (1875): Plunged, overwhelmed.—KITTREDGE: Enveloped, beset.

456, 457.] MALONE (ed. 1780): So, Ovid [*Fasti*, II, 797–799], describing Lucretia in the same situation: "Illa nihil: neque enim vocem viresque loquendi Aut aliquid toto pectore mentis habet, Sed tremit."

458. **winking**] See l. 375 n.

459. **Antiques**] SCHMIDT (1874): Antics, odd and fantastic appearances.—HERFORD (ed. 1899): Phantoms.—POOLER (ed. 1911): Grotesque figures; perhaps a metaphor from the stage. [So BROWN (ed. 1913).]

"Such ſhadowes are the weake-brains forgeries,
VVho angrie that the eyes flie from their lights,
In darknes daunts thē with more dreadfull ſights.

67 His hand that yet remaines vppon her breſt,
(Rude Ram to batter ſuch an Iuorie wall:)
May feele her heart (poore Cittizen) diſtreſt,
VVounding it ſelfe to death, riſe vp and fall;
Beating her bulke, that his hand ſhakes withall.
This moues in him more rage and leſſer pittie,
To make the breach and enter this ſweet Citty.

68 Firſt like a Trompet doth his tongue begin,
To ſound a parlie to his heartleſſe foe,
VVho ore the white ſheet peers her whiter chin,
The reaſon of this raſh allarme to know,
VVhich he by dum demeanor ſeekes to ſhow.
But ſhee with vehement prayers vrgeth ſtill,
Vnder what colour he commits this ill.

460. *weake-brains*] Two words in $Q_6$+.
462. *daunts*] *daunt* $Q_4$.
465. *her*] Om. $Q_7$.
*(poore Cittizen) distrest,*] *(poor citizen, distrest)* Capell MS. *,poor citizen distress'd*, Ktly.
469. *the*] *his* $Q_4$.
470. *doth*] *does* Gild.[2]
472. *VVho*] *When* $Q_4$.
473. *rash allarme*] *alarum* Gild., Sew., Evans.
475. *vrgeth still*] *vrgethstill* $Q_1$.
476. *this*] *the* $Q_8Q_9$.

460. **shadowes**] SCHMIDT (1875): Images produced by the imagination.—POOLER (ed. 1911): Forms, pictures.—Cf. ll. 971, 1457.

**forgeries**] STEEVENS (ed. 1780) compares *A Midsummer Night's Dream*, II.i.81, "the forgeries of jealousy."—See the *P. P.*, I (4) n.

464. **Iuorie wall**] Cf. *Venus*, l. 230.

467. **bulke**] MALONE (ed. 1780): Body. [He cites other examples in *Richard III*, I.iv.40, and *Hamlet*, II.i.95.]

469. **this sweet Citty**] See the *L. C.*, l. 176 n.

470, 471.] For supposed borrowings from Marlowe see the notes to ll. 407 f.

471. **heartlesse**] SCHMIDT (1874): Wanting courage.—See l. 1392 and the *P. P.*, XVII (23).

472.] EWIG (*Anglia*, 1899, XXII, 422) compares Constable's *Diana*, 1592 (ed. W. C. Hazlitt, 1859, p. 9), "And whiter skin with white sheete covered."

**peers**] SCHMIDT (1875): Brings into sight, lets appear.—ONIONS (*Sh. Glossary*, 1911): Shows a little.—FEUILLERAT (ed. 1927): Makes to peep out.

473. **rash**] SCHMIDT (1875): Hasty, sudden.

475.] OULTON (Sh.'s *Poems*, 1804, I, 155): A most inharmonious line, which would read better . . . [as] "But, with vehement prayers, she urgeth still."

69 Thus he replies, the colour in thy face, 477
That euen for anger makes the Lilly pale,
And the red roſe bluſh at her owne diſgrace,
Shall plead for me and tell my louing tale. 480
Vnder that colour am I come to ſcale
Thy neuer conquered Fort, the fault is thine,
For thoſe thine eyes betray thee vnto mine.

70 Thus I foreſtall thee, if thou meane to chide,
Thy beauty hath enſnar'd thee to this night, 485
VVhere thou with patience muſt my will abide,
My will that markes thee for my earths delight,
VVhich I to conquer fought with all my might. 488

477. *thy*] *this* $Q_8Q_9$, Lint.
478, 479. *That...disgrace*] Between dashes in Capell MS., Dyce, Sta., Ktly., Huds.[2], Oxf., Bull., Yale. In parentheses in Mal., Var., Ald., Knt., Bell, Huds.[1]
478. *euen*] *ev'n* Sew.[1]
479. *red rose blush*] Hyphened by Gild.[2], Ew. *red-rose blush* Sew.[1] *blush at*] *at blush* Rid.
482. *Thy*] *They* Lint.
*neuer conquered*] $Q_2Q_6-Q_9$. Hyphened by $Q_3Q_4Q_5$, Neils., Kit. *never conquer'd* Lint., Ew., Coll., Wh.[1], Hal. *never-conquer'd* The rest.
485. *ensnar'd*] *ensnared* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
487. *markes*] *makes* $Q_4$.

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475–504.] EWIG (*Anglia*, 1899, XXII, 21): The influence of Livy [I, 58] seems to me clearer in the speech of Tarquin. . . . The management of these verses at all events corresponds in some degree to Livy's narrative . . . "tum Tarquinius fateri amorem, orare, miscere precibus minas, versare in omnes partes muliebrem animum." . . . Shakespeare could find only in Livy that Tarquin sought to win Lucrece by the avowal of his love. [Ovid (*Fasti*, II, 805) has, "Instat amans hostis precibus pretioque minisque."]

476, 477. **colour**] STEEVENS (ed. 1780) notes "the same play on the same words" in *2 Henry IV*, I.ii.275.—See ll. 267, 481 n.

477. **replies**] VERITY (ed. 1890): What he does reply reminds us of Sonnet xcix.

477–479.] EWIG (*Anglia*, 1899, XXII, 421) compares a sonnet in Constable's *Diana*, 1592 (ed. W. C. Hazlitt, 1859, p. 6), which begins, "My ladie's presence makes the roses red, Because to see her lips they blush for shame: The lilies leaves, for envy, pale became," etc.

481. **Vnder that colour**] CRAIG (ed. 1905): Under that pretext. There is probably a quibble with the military sense of "colour," flag, ensign.—G. C. ROTHERY (*Heraldry of Sh.*, 1930, p. 15): [In ll. 477, 481] the poet uses the word colour both in the sense of tincture and banner, both equally symbolical.—See the notes to ll. 476 f.

484. **if thou meane**] See ABBOTT, 1870, pp. 263 f., for the subjunctive after *if*.

But as reproofe and reaſon beat it dead,
By thy bright beautie was it newlie bred.

71 I ſee what croſſes my attempt will bring,
I know what thornes the growing roſe defends,
I thinke the honie garded with a ſting,
All this before-hand counſell comprehends.
But VVill is deafe, and hears no heedfull friends,
Onely he hath an eye to gaze on Beautie,
And dotes on what he looks, gainſt law or duety.

72 I haue debated euen in my ſoule,
VVhat wrong, what ſhame, what ſorrow I ſhal breed,

490. *thy*] *that* Herf.
*was it*] *it was* $Q_3$–$Q_9$, State–Evans.
491. *attempt*] *attempts* $Q_6$–$Q_9$, State–Evans.
492. *what*] *that* $Q_4$.
494. *All*] *And* Coll.[3]
*this before-hand*] Three words in $Q_3$–$Q_9$. *this, beforehand*, Mal., Var., Ald., Knt., Bell, Huds.[1], Sta., Ktly., Del., Oxf., Yale.
497. *gainst*] *against* $Q_7$.

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489. **beat**] DELIUS (ed. 1872): The preterite of *to beat*. [So SCHMIDT (1874).]

489, 490.] ØSTERBERG (*Jahrbuch*, 1929, LXV, 60) compares with these lines and l. 512 *The Raigne of King Edward the third*, 1596, sig. C4, "I must enioy her, for I cannot beate With reason and reproofe fond loue a waie"—only one of very numerous parallels he adduces from *Lucrece* and *Venus* to prove Sh.'s authorship of the play. See l. 1004 n.

491–504.] BROWN (ed. 1913): Rosamond [in Daniel's poem, 1592] likewise emphasizes the deliberateness of her sin (vv. 428–434). [EWIG (*Anglia*, 1899, XXII, 444 f.) had previously noticed the resemblance, which ANDERS (*Sh.'s Books*, 1904, pp. 86 f.) describes as "structural."]

492.] EWIG (*Anglia*, 1899, XXII, 441) compares Daniel's *Complaint of Rosamond*, 1592, l. 217 (Grosart's Daniel, I, 88), "Th'vngathred Rose, defended with the thornes."—Sh.'s line is included in SMITH'S *Oxford Dictionary of English Proverbs*, 1935, p. 323.

493. **I thinke**] MALONE (ed. 1780): *I am aware* that. [So POOLER (ed. 1911).]

494.] WHITE (*Commentaries on the Law in Sh.*, 1911, pp. 497–505) discusses legal phraseology in this line and in ll. 542–546, 568–574, 764 f., 834 f., 876–882, 904–907, 936–938, 939–943, 1016–1022, 1648–1652. Some of these (and l. 1780) had first been listed by John, Lord CAMPBELL, *Sh.'s Legal Acquirements*, 1859, p. 124. See *Venus*, ll. 217–222 n.

496. **Onely**] ABBOTT (1870, p. 310): Such transpositions are most natural and frequent in the case of adverbs of limitation.

497. **on what he looks**] MALONE (ed. 1790): I. e. on what he looks *on*. [See ABBOTT, 1870, p. 285.]

But nothing can affections courſe controull,
Or ſtop the headlong furie of his ſpeed.
I know repentant teares inſewe the deed,
Reproch, diſdaine, and deadly enmity,
Yet ſtriue I to embrace mine infamy.

73 This ſaid, hee ſhakes aloft his Romaine blade,
VVhich like a Faulcon towring in the skies,
Cowcheth the fowle below with his wings ſhade,
VVhoſe crooked beake threats, if he mount he dies.
So vnder his inſulting Fauchion lies
Harmeleſſe LVCRETIA marking what he tels,
VVith trembling feare: as fowl hear Faulcõs bels.

74 LVCRECE, quoth he, this night I muſt enioy thee,
If thou deny, then force muſt worke my way:
For in thy bed I purpoſe to deſtroie thee.

504. *embrace*] *em brace* $Q_1$.
506. *towring*] Qq., Lint. *tow'ring* State, Gild., Sew., Ew., Evans, Sta., Wynd., Neils., Kit. *towering* The rest.
*skies,*] *skies* Walker conj. (*Critical Examination*, 1860, II, 102, 119), Del., Huds.[2]
507. *Cowcheth*] *Couchet* $Q_7Q_8Q_9$, State, Lint. *Cov'reth* Steevens conj. (Mal.).
*his*] *her* Anon. conj. (Cam.[2]).
*wings*] Qq., State, Lint., Gild., Sew., Evans. *wing's* Ew., Ald., Knt., Ktly. *wings'* Capell MS. and the rest.
*shade*] *sha de* $Q_1$.
508. *crooked beake*] *crook beake* $Q_8Q_9$, Lint. *crook-beak* Ew.
*threats*] *threatens* Ew.
509. *his*] *the* $Q_8Q_9$, Lint., Ew., Mal.[1]
*Fauchion*] *fouchion* $Q_7$. *faucion* Gild.[2] *faulchion* Ew. *falchion* Mal.+.
511. *fowl*] *fowls* Sew., Evans.
*Faulcõs*] Qq., Lint. **faulcons'* Capell MS., Mal., Bell, Huds.[1], Kit. **falcon's* The rest.

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506. **towring**] SCHMIDT (1875): Flying high, soaring as a bird of prey.
507. **Cowcheth**] STEEVENS (ed. 1780), conjecturing the reading *Cov'reth:* To *couch* the fowl may, however, mean, to *make it couch;* as to *brave* a man, in our author's language, signifies either to *insult* him, or to *make him brave*, i. e. fine.—KNIGHT (ed. 1841): Causes to couch.—BELL (ed. 1855): To cover and set the fowl under the shadow of his wings.—SCHMIDT (1874): Makes to stoop and lie close. [So ONIONS (*Sh. Glossary*, 1911).]
508. **crooked**] H. D. SYKES (*M. L. R.*, 1918, XIII, 248): [Used] in the sense of 'curved.'
509. **insulting**] SCHMIDT (1874): Exulting, triumphing as a victorious enemy.
**Fauchion**] FEUILLERAT (ed. 1927): A play upon the words falchion and falcon [l. 506].
512.] See the notes to ll. 489 f.

That done, ſome worthleſſe ſlaue of thine ile ſlay.
To kill thine Honour with thy liues decaie.
And in thy dead armes do I meane to place him,
Swearing I ſlue him ſeeing thee imbrace him.

So thy ſuruiuing husband ſhall remaine
The ſcornefull marke of euerie open eye,
Thy kinſmen hang their heads at this diſdaine,
Thy iſſue blur'd with nameleſſe baſtardie;
And thou the author of their obloquie,
Shalt haue thy treſpaſſe cited vp in rimes,
And ſung by children in ſucceeding times.

But if thou yeeld, I reſt thy ſecret friend,
The fault vnknowne, is as a thought vnacted,

515. *slay.*] $Q_4$. *slay*, The rest.
516. *liues*] *life's* State, Gild.+ (except Kit.). *live's* Kit.
521. *Thy*] *The* $Q_7Q_8Q_9$, State, Lint., Gild.[1]
*heads*] *hearts* $Q_8Q_9$.
524. *Shalt*] *Shall* $Q_4Q_6$–$Q_9$, Lint., Ew., Mal.[1]
526. *secret*] *sacred* Bell.
527. *vnknowne, is*] $Q_2$–$Q_5$. *unknown is*, Sew.[1] **unknown is* The rest.
*as*] Om. $Q_7$, State.
*a thought*] *though* $Q_8Q_9$, Lint.

515. **slaue of thine**] LEE (ed. 1905, pp. 14 f.) compares Chaucer's legend, l. 1807, "thy knave," and Bandello's "uno dei tuoi servi," noting that Painter makes Tarquin refer to a slave of his own. Livy and Ovid give the word *slave* no epithet, but leave the ownership undetermined (though the translator quoted on pp. 421 f., below, gives *servum* as "his slave"). See also l. 1632.

516.] KITTREDGE (ed. 1936): [From] Livy's 'addit ad mortem [*sc.* metum] dedecus' [I, 58].

519–522.] POOLER (ed. 1911, p. xlix) compares Daniel's *Complaint of Rosamond*, ll. 760–762 (Grosart's Daniel, I, 108): "The husband scorn'd, dishonored the kin: Parents disgrac'd, children infamous bin. Confus'd our race, and falsified our blood." But these lines first appeared in the 1594 edition.

521. **hang**] CRAIG (ed. 1905): Will hang. [*Shall* (*be*), l. 519, may go also with *blur'd*, l. 522, but the construction is probably absolute = "being blurred."]

522. **namelesse bastardie**] MALONE (ed. 1780): The poet calls bastardy *nameless*, because an illegitimate child has no name by inheritance, being considered by the law as *nullius filius*.

524, 525.] MALONE (ed. 1780) compares "cited up" in *Richard III*, I.iv.14, and *Antony and Cleopatra*, V.ii.215 f., "scald rhymers Ballad us out o' tune."

527.] POOLER (ed. 1911, p. l) compares Greene's *Myrrour of Modestie*, 1584 (Grosart's Greene, III, 19): "That sin which is secretlie committed is alwaies halfe pardoned."

"A little harme done to a great good end,
For lawfull pollicie remaines enacted.
"The poyſonous ſimple ſometime is compacted
In a pure compound; being ſo applied,
His venome in effect is purified.

77 Then for thy husband and thy childrens ſake,
Tender my ſuite, bequeath not to their lot
The ſhame that from them no deuiſe can take,
The blemiſh that will neuer be forgot:
VVorſe then a ſlauiſh wipe, or birth-howrs blot,
For markes diſcried in mens natiuitie,
Are natures faultes, not their owne infamie.

78 Here with a Cockeatrice dead killing eye,

530. *sometime*] *sometimes* $Q_4Q_7$+ (except Cam., Neils., Bull., Pool., Rid., Kit.).

531. *a pure compound*] *purest compounds* $Q_6$—$Q_9$, State—Evans.

531, 532. *applied...purified*] *apply'd...purify'd* State, Gild., Sew., Evans, Capell MS.

533. *husband*] *husband's* Mal.[1], Coll.[3]

*childrens*] *children* Lint.

534. *bequeath*] *bequeath'd* Gild.[1]

538. *discried*] *describ'd* State, Gild., Sew., Evans. *described* Ew. *descry'd* Capell MS. *descri'd* Neils.

539. *faultes*] *fault* Coll.[3]

540. *Cockeatrice*] *cocka-trice* $Q_6$. *cacka trice* $Q_7$. *cockatrice'* Mal.+.

*dead killing*] Hyphened by $Q_3Q_4Q_5$, State, Gild., Sew., Evans+.

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530–532.] CRAIG (ed. 1905) cites Bucknill (*Medical Knowledge of Sh.*, 1860, p. 281): The beneficial use of poisonous substances in pharmacy, and the correction of one quality by another in medical compounds, is thus pointedly stated.

530. **compacted**] SCHMIDT (1874): Joined closely.—ONIONS (*Sh. Glossary*, 1911): Combined, incorporated.—See *Venus*, l. 149 n.

534. **Tender**] MALONE (ed. 1780): Cherish, regard. [The second meaning is correct. Malone quotes *Hamlet*, I.iii.107, "Tender yourself more dearly."]

537. **VVorse then a slauish wipe**] MALONE (ed. 1780): More disgraceful than the brand with which slaves were marked.

**birth-howrs blot**] MALONE (ed. 1780): It appears that in Shakspeare's time the arms of bastards were distinguished by some kind of blot. . . . [But here] those corporal blemishes with which children are sometimes born, seem alone to have been in our author's contemplation.—WYNDHAM (ed. 1898), who prefers the other meaning, compares Guillim's *Display of Heraldrie*, 1610 (1632 ed., sig. $K4^v$): "[A batune] is the *proper* and most *vsuall note* of *Illegitimation* . . . which *Marke* (as some doe hold) neither they nor their children shall euer remoue or lay aside."—L. 522 supports Wyndham's interpretation.

He rowſeth vp himſelfe, and makes a pauſe,
VVhile ſhee the pic̃ture of pure pietie,
Like a white Hinde vnder the grypes ſharpe clawes,
Pleades in a wilderneſſe where are no lawes,
To the rough beaſt, that knowes no gentle right,
Nor ought obayes but his fowle appetite.

79 But when a black-fac'd clowd the world doth thret,
In his dim miſt th' aſpiring mountaines hiding:

541. *rowseth*] *roused* Ew.
542. *pure*] *true* Gild., Sew., Evans, Dyce, Cam., Huds.², Bull., Pool., Kit.
543. *a*] *as* $Q_4$.
*vnder*] *beneath* $Q_6$–$Q_9$, State–Evans.
544. *are*] Om. $Q_7$, State, Gild.¹
546. *ought*] *aught* Capell MS., Mal.²+.
547. *But*] *As* Sew., Evans, Huds.² *Look*, Capell MS., Mal., Var.
*black-fac'd*] Two words in Ald., Ktly. *black-faced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull., Pool., Rid.
*doth*] *does* State, Gild., Sew., Evans.
548. *th'*] *the* $Q_3$–$Q_9$, Lint., Mal.+ (except Coll., Huds., Wh.¹, Hal., Dyce², Dyce³, Wynd., Bull., Kit.).
*mountaines*] **mountaine* $Q_6$–$Q_9$, State–Evans.

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540. **Cockeatrice**] STEEVENS (ed. 1780) compares *Romeo and Juliet*, III.ii.47, "the death-darting eye of cockatrice."—SCHMIDT (1874): An imiginary [*sic*] creature, supposed to be produced from a cock's egg and to have so deadly an eye as to kill by its very look.—POOLER (ed. 1911) quotes the description of the deadly power of the cockatrice's eye in Topsell's *Historie of Serpents*, 1608, sig. M3.

542. **pure**] RIDLEY (ed. 1935): It is an interesting study in the perpetuation of errors to see how many editions, without either justification or comment, read *true*. [See Textual Notes. *True*, furthermore, spoils the alliteration.]

543. **grypes**] MALONE (ed. 1780): The *gryphon* was meant.—STEEVENS (the same): Properly the *griffin* [but he notes also the meaning "vulture"].—DYCE (ed. 1832): Our old poets use the word most frequently in [the sense of "vulture's"].—KNIGHT (ed. 1841) suggests the eagle. [So POOLER (ed. 1911).] —WYNDHAM (ed. 1898) gives reasons why the griffin was probably not imaginary to Sh.

547. **But**] MALONE (ed. 1780): *But* was evidently a misprint [for *Look*]; there being no opposition whatsoever between this and the preceding passage. [He cites *Look* in ll. 372, 694, and *Venus*, l. 925. See l. 372 n. and *Venus*, l. 67 n.]—BOSWELL (ed. 1821): The old copy, I think, is correct:—"He knows no gentle right, *but* still her words delay him, as a gentle gust blows away a black-faced cloud."—GOULD (*Corrigenda*, 1881, p. 15): I think the preceding stanza should close with a full-point, and the new stanza commence with "As," the antithesis being "So" [in l. 552].—KINNEAR (*Cruces*, 1883, p. 493) reads "As when," comparing *Venus*, l. 1046.—See Textual Notes.

548. **aspiring**] SCHMIDT (1874): Rising, towering.—Cf. l. 5.

From earths dark-womb, ſome gentle guſt doth get,
VVhich blow theſe pitchie vapours frō their biding:
Hindring their preſent fall by this deuiding.
So his vnhallowed haſt her words delayes,
And moodie PLVTO winks while Orpheus playes.

Yet fowle night-waking Cat he doth but dallie,
VVhile in his hold-faſt foot the weak mouſe pāteth,
Her ſad behauiour feedes his vulture follie,
A ſwallowing gulfe that euen in plentie wanteth.
His eare her prayers admits, but his heart granteth
No penetrable entrance to her playning,
"Tears harden luſt though marble were with rayning.

549. *dark-womb*] Two words in $Q_5$+.
*doth*] *does* State, Gild., Sew., Evans.
550. *blow*] *blows* Mal.+ (except Neils.).
551. *Hindring*] *Hind'ring* Ew., Neils., Kit. *Hindering* Mal.+ (except Neils., Kit.).
*this*] *his* Walker conj. (*Critical Examination*, 1860, II, 222 f.).
552. *vnhallowed*] *vnhollowed* $Q_4$. *unhallow'd* Gild.+ (except Ew., Coll.[1], Coll.[2], Bell, Wh.[1], Hal., Del., Kit.).
554. *Yet*] *Like* Gild., Sew., Evans.
*night-waking*] Two words in $Q_5$–$Q_9$, Lint., Wh.[2] *night-walking* Gild.[2], Wh.[1] conj.
555. *hold-fast foot*] *holdfast-foot* Ktly.
556. *vulture follie*] *vultur folly* Capell MS., Mal. Hyphened by Ktly.
557. *euen*] *e'en* State, Gild., Sew., Evans.
558. *prayers*] *prayer* Ew., Evans.
560. *were*] $Q_2Q_3Q_4$. **weares* $Q_6$–$Q_9$, State–Evans. **wear* Capell MS. and the rest.
*rayning*] *raigning* $Q_5$.

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549. **get**] SCHMIDT (1874): Make its way, go. [An intransitive use.]

549, 550.] BROWN (ed. 1913) compares with this belief "concerning currents of air in subterranean chambers" *Venus*, ll. 1046 f.

552. **words delayes**] On this singular verb-form see *Venus*, l. 517 n.

553. **winks**] See l. 375 n.

554. **night-waking**] WHITE (ed. 1865): Surely we have here a slight misprint for "night-*walking*." The author did not mean to accuse Tarquin of caterwauling.—SCHMIDT (1875): Being awake in the night. [WHITE (ed. 1883) accepts Schmidt's definition.]

554, 556. **dallie . . . follie**] On these and other consonantal rimes of Sh. see ELLIS, *On Early English Pronunciation*, 1871, pt. III, p. 954.

556. **vulture follie**] MALONE (ed. 1780): *Folly* is used here . . . for *depravity of mind*.—With the phrase cf. l. 851 and *Venus*, l. 551.

559. **penetrable**] SCHMIDT (1875): Susceptible.—*N. E. D.* (1909), citing this line: Capable of being penetrated by something immaterial, as reasoning, feeling, or thought.—POOLER (ed. 1911): Perhaps connoting pity or tenderness.

81 Her pittie-pleading eyes are ſadlie fixed
In the remorſeleſſe wrinckles of his face.
Her modeſt eloquence with ſighes is mixed,
VVhich to her Oratorie addes more grace.
Shee puts the period often from his place,
And midſt the ſentence ſo her accent breakes,
That twiſe ſhe doth begin ere once ſhe ſpeakes.

82 She coniures him by high Almightie Ioue,
By knighthood, gentrie, and ſweete friendſhips oth,
By her vntimely teares, her husbands loue,
By holie humaine law, and common troth,
By Heauen and Earth, and all the power of both:
That to his borrowed bed he make retire,
And ſtoope to Honor, not to fowle deſire.

83 Quoth ſhee, reward not Hoſpitalitie,

561. *pittie-pleading*] Two words in $Q_8Q_9$, Lint.

561, 563. *fixed...mixed*] *fix'd...mix'd* State, Gild., Sew., Evans, Mal.[2], Var., Ald., Knt., Huds., Dyce, Sta., Glo., Del., Coll.[3], Rol., Oxf., Yale.

566. *midst*] *'midst* Capell MS., Mal., Var., Ald., Knt., Coll.[1], Coll.[2], Bell, Huds.[1], Sta., Ktly., Wh.[1], Hal., Del.

567. *twise*] *'twice* Gild.[2], Sew.[1]

571. *humaine*] $Q_2Q_3Q_4$. *humane* $Q_5$—$Q_9$, Lint., Ew. *human* The rest.

572. *power*] *powers* $Q_8Q_9$, Lint., Ew.

573. *borrowed*] *borrow'd* State, Gild. + (except Kit.).

*make*] *may* Lint., Ew.

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560.] SMITH (*Oxford Dictionary of English Proverbs*, 1935, p. 80) quotes this line, ll. 590–592, 959, and the *L. C.*, ll. 290 f., as forms of the proverb, "Constant dropping wears the stone." See also *Venus*, l. 200 n.

562. **remorselesse**] MALONE (ed. 1780): Pitiless.—Cf. l. 269 and *Venus*, l. 257 n.

**wrinckles**] POOLER (ed. 1911): Frown.

565–567.] STEEVENS (ed. 1780) compares *A Midsummer Night's Dream*, V.i.95–98, "I have seen them . . . Make periods in the midst of sentences, Throttle their practis'd accent in their fears," etc.—WHITE (ed. 1883): An extreme example of the multitude of cold conceits with which these poems are deformed. The meaning is simply that Lucrece, in her agitation, does not punctuate her sentences rightly.—*N. E. D.* (1909), citing l. 565, defines *period:* A full pause such as is properly made at the end of a sentence.

569. **gentrie**] SCHMIDT (1874): Rank by birth.

573. **make retire**] SCHMIDT (1875): [Make a] return.—CRAIG (ed. 1905): Withdraw. A military expression. [He cites *Henry V*, IV.iii.85–87.]

VVith ſuch black payment, as thou haſt pretended,
Mudde not the fountaine that gaue drinke to thee,
Mar not the thing that cannot be amended.
End thy ill ayme, before thy ſhoote be ended.
He is no wood-man that doth bend his bow,
To ſtrike a poore vnſeaſonable Doe.

My husband is thy friend, for his ſake ſpare me,

579. *End*] *Mend* Wh.[1] *shoote*] *suit* Mal. conj.
*thy ill*] *thine ill* Coll.[3]

576. **pretended**] STEEVENS (ed. 1780): Proposed to thyself.—COLLIER (ed. 1843): The most usual sense of to "pretend" of old was to *intend*. [So SCHMIDT (1875).]—ONIONS (*Sh. Glossary*, 1911): Held out, offered.

577.] PARROTT (*M. L. R.*, 1919, XIV, 35) compares *Titus Andronicus*, V.ii.171, "the spring whom you have stain'd with mud," noting that "in each case the lady is the spring, or fountain, stained, or threatened with the stain of mud. No parallel could be closer."—SMITH (*Oxford Dictionary of English Proverbs*, 1935, p. 311) includes as a proverb, "Never cast dirt into that fountain of which thou hast sometime drunk," on the strength of John Ray's *English Proverbs*, 1678.

579. **shoote**] MALONE (ed. 1780): *Shoot* was probably an error of the press, or a mistake of the copyist. It is manifest from the context, that the author intended the word to be taken in a double sense; *suit* and *shoot* being in his time pronounced alike. . . . I doubt whether *suit* ought not rather to be placed in the text. . . . [In $Q_1$] many words are printed according to their sound. [LEE (ed. 1907) borrows this interpretation.]—STEEVENS (the same) defends the text and cites *Macbeth*, II.iii.147 f., "This murtherous shaft that's shot Hath not yet lighted."—To which MALONE (ed. 1790) replies: There is no doubt that *shoot* was *one* of the ideas intended to be conveyed. . . . [The *Macbeth* passage] does not . . . prove any thing. The word *shot* has *there* its usual signification, and no double meaning *could* have been intended.—OULTON (Sh.'s *Poems*, 1804, I, 158): It would be doing him [Sh.] great injustice here to suppose that he meant *shoot* to be taken in a double sense:—no, it would be quite derogatory to his heroine's character, to give Tarquin's *foul desire, black payment*, . . . &c. such a *tender* name as *suit:* the poet, throughout her language, has admirably made her address the seducer as a *villain*, not as a *lover*.—KNIGHT (ed. 1841) likewise doubts the play on words: *Suit* is not the word that the indignation of Lucrece would have used; nor is the double sense carried forward at all.—SCHMIDT (1875): The discharge of a missile.—POOLER (ed. 1911): Shot, act of shooting. [He quotes Ascham's *Toxophilus*, 1545 (ed. Arber, 1868, p. 146), "at euerye shoote . . . lyfted vp his ryght legge."]—See the *L. C.*, l. 310 n.

580. **wood-man**] SCHMIDT (1875): Huntsman.—POOLER (ed. 1911): Sportsman.

581. **vnseasonable**] ONIONS (*Sh. Glossary*, 1911): Not in season for hunting.

Thy ſelfe art mightie, for thine own ſake leaue me:
My ſelfe a weakling, do not then inſnare me.
Thou look'ſt not like deceipt, do not deceiue me.
My ſighes like whirlewindes labor hence to heaue thee.
If euer man were mou'd with womãs mones,
Be moued with my teares, my ſighes, my grones.

All which together like a troubled Ocean,
Beat at thy rockie, and wracke-threatning heart,
To ſoften it with their continuall motion:
For ſtones diſſolu'd to water do conuert.
O if no harder then a ſtone thou art,
Melt at my teares and be compaſſionate,
Soft pittie enters at an iron gate.

In TARQVINS likeneſſe I did entertaine thee,
Haſt thou put on his ſhape, to do him ſhame?

583. *thine*] *thy* $Q_4$, Gild., Sew., Ew., Evans.

585. *look'st*] *lookest* $Q_4$. *look'dst* Oxf.

586. *heaue*] *leave* Bell.

587. *were*] *was* $Q_7Q_8Q_9$, State—Evans.

*mou'd*] *moved* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

590. *wracke-threatning*] Qq., Lint. *wreck-threatning* State, Gild., Sew., Ew. *wreck-threat'ning* Mal.², Var., Neils. *wrack-threatening* Del., Rol., Oxf., Bull. *wrack-threat'ning* Wynd., Yale, Kit. *wreck-threatening* The rest.

592. *dissolu'd*] *dissolved* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.

593. *O*] *Or* $Q_8Q_9$, Lint., Ew.

595. *iron gate*] Hyphened by Ktly.

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589–591.] EWIG (*Anglia*, 1899, XXII, 438 f.) compares Daniel's *Delia*, 1592, Sonnet 48 (9 f.) (Grosart's Daniel, I, 69), "Yet nought the rocke of that hard heart can moue, Where beat these teares with zeale, and fury driues."—RICK (*Jahrbuch*, 1919, LV, 40) makes the improbable suggestion that the unfeeling, wave-dashed rocks were imitated from Ovid's *Metamorphoses*, XI, 330, "quae pater haut aliter quam cautes murmura ponti."

592.] See ll. 560 n., 959 n., and *Venus*, l. 200 n.

**conuert**] SCHMIDT (1874) explains as intransitive, meaning "change." Cf. l. 691.

595.] OULTON (Sh.'s *Poems*, 1804, I, 159): A *figurative* description of pity, expressive of its *entrance* into an *obdurate* heart.

596–630.] EWIG (*Anglia*, 1899, XXII, 27) compares Chaucer's legend of Lucrece, ll. 1819–1821, for which see p. 435, below. So FEUILLERAT (ed. 1927).

597. **shape**] SCHMIDT (1875): Form, figure.—See ll. 1529, 1536, and *Venus*, l. 294.

To all the Hoſt of Heauen I complaine me.
Thou wrongſt his honor, woūdſt his princely name:
Thou art not what thou ſeem'ſt, and if the ſame,
Thou ſeem'ſt not what thou art, a God, a King;
For kings like Gods ſhould gouerne euery thing.

87 How will thy ſhame be ſeeded in thine age
VVhen thus thy vices bud before thy ſpring?
If in thy hope thou darſt do ſuch outrage,
VVhat dar'ſt thou not when once thou art a King?
O be remembred, no outragious thing
From vaſſall actors can be wipt away,
Then Kings miſdeedes cannot be hid in clay.

88 This deede will make thee only lou'd for feare,
But happie Monarchs ſtill are feard for loue:
VVith fowle offendors thou perforce muſt beare,
VVhen they in thee the like offences proue;

598. *Hoſt*] *hoſts* $Q_9$.
*me.*] $Q_2$–$Q_7$, Wynd. *me;* State, Gild., Sew., Evans, Ktly. *me:* Kit. **me*, The rest.
600. *ſeem'ſt*] *ſeemeſt* $Q_4Q_8$.
601. *ſeem'ſt...art*] *art...ſeem'ſt* Herf.
603. *ſeeded*] *feeded* $Q_6Q_7$, State, Gild.
605. *darſt*] *darest* Glo., Cam., Huds.², Herf., Dow., Bull.
606. *dar'ſt*] *darest* $Q_4$, Glo., Cam., Huds.², Herf., Dow., Bull. *dar'd* Lint.
*thou not*] *thoul not* Gild.¹
*once*] Om. $Q_4$.
607. *remembred*] Qq., State, Lint., Gild., Sew. *remembered* Ew., Evans, Oxf. *rememb'red* Wynd., Neils., Yale, Kit. *remember'd* The rest.
608. *vaſſall actors*] Hyphened by Ktly.
*wipt*] *wiped* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
609. *Kings*] *king's* Ew., Ald., Ktly. *kings'* Capell MS., Mal.+ (except Ald., Ktly.).
610. *will*] *ſhall* $Q_6$–$Q_9$, State–Evans.
*thee*] *the* $Q_4$.
*lou'd*] *loued* Glo., Cam., Huds.², Herf., Dow., Bull.
613. *like*] *light* $Q_4$.

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603. **seeded**] SCHMIDT (1875): Matured.

605, 606.] STEEVENS (ed. 1780): This sentiment reminds us of king Henry IVth's question to his son [pt. II, IV.v.135 f.]: "When that my care could not withhold thy riots, What wilt thou do when riot is thy care?"

607. **be remembred**] MALONE (ed. 1780): Bear it in your mind. [So SCHMIDT (1875).]

609.] MALONE (ed. 1780): The memory of the ill actions of kings will remain even after their death.—For *in clay* KINNEAR (*Cruces*, 1883, pp. 493 f.) reads *in day*, which "refers to the publicity of all acts of a king." He compares, somewhat inaptly, *In night, Venus*, l. 720.

If but for feare of this, thy will remoue.
For Princes are the glaſſe, the ſchoole, the booke,
VVhere ſubiects eies do learn, do read, do looke.

89 And wilt thou be the ſchoole where luſt ſhall learne?
Muſt he in thee read lectures of ſuch ſhame?
VVilt thou be glaſſe wherein it ſhall diſcerne
Authoritie for ſinne, warrant for blame?
To priuiledge diſhonor in thy name.
Thou backſt reproch againſt long-liuing lawd,
And mak'ſt faire reputation but a bawd.

90 Haſt thou commaund? by him that gaue it thee
From a pure heart commaund thy rebell will:
Draw not thy ſword to gard iniquitie,
For it was lent thee all that broode to kill.
Thy Princelie office how canſt thou fulfill?

614. *thy*] *they* Lint., Ew.
616. *subiects*] *subiect* $Q_4$.
619. *VVilt*] *Will* $Q_4$.
620. *blame?*] *blame;* Capell MS. *blame*, Mal.+ (except Sta.).
621. *name.*] *name*, Gild.[2], Sew., Ew., Evans, Sta. *name?* Capell MS., Mal.+ (except Sta.).
622. *backst*] *black'st* $Q_9$.
*long-liuing*] Two words in $Q_3$–$Q_9$, Lint., Ew. *long-lived* Mal.[2], Var., Ald., Knt., Bell.
623. *mak'st*] *makest* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
624. *commaund?*] *commanded?* $Q_7$, State–Evans. *commanded* $Q_8Q_9$.
*him*] *Him* State, Gild.[1], Sew.[1], Huds.[1]
625. *commaund*] *commanded* $Q_7Q_8$-$Q_9$.
626. *not*] *nor* Ew.
628. *Thy*] *The* $Q_4$.
628, 630. *fulfill?...way.*] $Q_2Q_3Q_5$. *fulfill?...way* $Q_4$. **fulfill...way?* $Q_6$–$Q_9$, Lint., Ew., Kit. *fulfil,... way.* Gild.[1], Sew.[1] *fulfil,...way!* Wh.[2], Neils. **fulfil,...way?* Capell MS. and the rest.

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615, 616.] GILDON (ed. 1710, p. 457) observes that these lines are "very like this of *Claudian*. *Regis ad Exemplum totus componitur Orbis.*" [See Claudian's "Panegyric on the Fourth Consulship of the Emperor Honorius," ll. 299 f., "componitur orbis Regis ad exemplum."]—MALONE (ed. 1780) silently borrows Gildon's note and also compares *2 Henry IV*, II.iii.31 f., "He was the mark and glass, copy and book, That fashion'd others."

618. read lectures] SCHMIDT (1874): Receive instruction.—*N. E. D.* (1908), citing this line, defines *lectures:* Lessons, instructive counsel or examples.

624–630.] POOLER (ed. 1911, p. l) compares Greene's *Myrrour of Modestie*, 1584 (Grosart's Greene, III, 20): "Hath God placed you as Iudges ouer his people to punish sinne, and will you maintaine wickednes? Is it your office to vpholde the lawe, and will you destroy it?"

VVhen patternd by thy fault fowle ſin may ſay,
He learnd to ſin, and thou didſt teach the way.

91 Thinke but how vile a ſpectacle it were,
To view thy preſent treſpaſſe in another:
Mens faults do ſeldome to themſelues appeare,
Their own tranſgreſſions partiallie they ſmother,
This guilt would ſeem death-worthie in thy brother.
O how are they wrapt in with infamies,
That frō their own miſdeeds askaunce their eyes?

92 To thee, to thee, my heau'd vp hands appeale,
Not to ſeducing luſt thy raſh relier:
I ſue for exil'd maieſties repeale,
Let him returne, and flattring thoughts retire.
His true reſpect will priſon falſe deſire,
And wipe the dim miſt from thy doting eien,
That thou ſhalt ſee thy ſtate, and pittie mine.

629. *sin*] *sinne*, $Q_8Q_9$.
630. *to*] *no* $Q_4$.
632. *in*] *to* $Q_4$.
633. *seldome*] *sildome* $Q_6Q_7$.
636. *wrapt*] *wrapped* Coll.[3]
637. *their own*] *her owne* $Q_9$. *eyes?*] $Q_2$. **eies*. $Q_6Q_8Q_9$, Lint., Wh.[2], Oxf. **eies* $Q_7$, Wh.[1] **eyes!* The rest.
638. *heau'd vp*] Qq., State, Lint., Gild.[1], Sew.[2], Ew., Evans. *heaved-up* Glo., Cam., Huds.[2], Herf., Dow., Bull. Hyphened by the rest.
639. *seducing*] *reducing* $Q_4$. *lust...relier*] *lust...reply* $Q_6$–$Q_9$, State, Lint., Gild.[1] *lust's outrageous fire* Gild.[2], Sew., Ew., Evans.
640. *exil'd*] *exiled* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
641. *flattring*] $Q_2$–$Q_5$. *flatt'ring* Wynd., Neils., Kit. *flattering* The rest.
642. *prison*] *'prison* Mal., Var., Ald., Knt., Ktly.
643. *eien*] **eies* $Q_6$–$Q_9$, State, Gild.[1]

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629. **patternd by thy fault**] MALONE (ed. 1790): Taking thy fault for a pattern or example.

634. **partiallie**] SCHMIDT (1875): With undue favour.

637. **askaunce**] SCHMIDT (1874): Turn aside, make look with indifference.—On this adverb used as a verb see ABBOTT, 1870, p. 5. Cf. also *Venus*, l. 342.

639. **lust . . . relier**] SCHMIDT (1875): Lust which confides too rashly in thy present disposition and does not foresee its necessary change.

640. **for exil'd maiesties repeale**] MALONE (ed. 1780): For the *recall* of exiled majesty.

641. **him**] PORTER (ed. 1912): That is, majesty, your true kingship.

642. **prison**] *N. E. D.* (1909), citing this line: Restrain from liberty of movement.

93 Haue done, quoth he, my vncontrolled tide
Turnes not, but ſwels the higher by this let.
Small lightes are ſoone blown out, huge fires abide,
And with the winde in greater furie fret:
The petty ſtreames that paie a dailie det
To their ſalt ſoueraigne with their freſh fals haſt,
Adde to his flowe, but alter not his taſt.

94 Thou art, quoth ſhee, a ſea, a ſoueraigne King,
And loe there fals into thy boundleſſe flood,
Blacke luſt, diſhonor, ſhame, miſ-gouerning,
VVho ſeeke to ſtaine the Ocean of thy blood.
If all theſe pettie ils ſhall change thy good,
Thy ſea within a puddels wombe is herſed,
And not the puddle in thy ſea diſperſed.

95 So ſhall theſe ſlaues be King, and thou their ſlaue,
Thou noblie baſe, they baſelie dignified:

647. *blown*] *blowen* $Q_2Q_3Q_4$.

649. *petty*] *pretty* $Q_6$–$Q_9$, State, Lint.

650. *soueraigne...hast,*] *sovereign, ...haste*, Mal., Var., Ald., Knt., Bell, Sta., Ktly., Coll.[3] *sovereign,...haste* Dyce, Glo., Cam., Huds.[2]+ (except Kit.).

*fals*] *false* State, Gild., Sew., Evans. *falls* Lint., Ew. *falls'* Capell MS., Mal.+.

651. *to his*] *to the* $Q_4$. *to this* $Q_5$–$Q_9$, State, Lint.

*not his*] *not the* $Q_7Q_8Q_9$, State–Evans.

655. *seeke*] *seekes* $Q_4$.

*staine*] *straine* $Q_8Q_9$.

656. *these*] *those* Wynd.

*shall*] *should* State, Gild., Sew., Evans.

657. *puddels*] *puddle* $Q_4Q_6$–$Q_9$, State–Evans. *puddle's* Capell MS., Mal.+.

*hersed*] $Q_2$–$Q_5$, Mal., Coll.[1], Coll.[2], Ktly., Hal. *bersed* $Q_6Q_7Q_8$, Lint., Ew. *persed* $Q_9$. *burs'd* State, Gild.[1], Sew.[1] *burst* Gild.[2], Sew.[2], Evans. *hers'd* Var., Ald., Knt.[1] *hears'd* Huds.[1], Dyce, Sta., Wh.[1], Knt.[2], Del., Coll.[3], Rol., Oxf., Yale. *hearsed* Capell MS. and the rest.

658. *puddle*] *puddles* $Q_4$.

*dispersed*] *dispers'd* State, Gild., Sew., Evans, Var., Ald., Knt., Huds.[1], Dyce, Sta., Wh.[1], Del., Coll.[3], Rol., Oxf., Yale.

660. *dignified*] *dignify'd* Capell MS. *dignifi'd* Wh., Neils.

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647.] STEEVENS (ed. 1780) compares *3 Henry VI*, IV.viii.7 f., "A little fire is quickly trodden out, Which, being suffer'd, rivers cannot quench."

648. **fret**] SCHMIDT (1874): Are vexed, angry.

653. **loe**] See ll. 1082, 1485, 1660, and *Venus*, l. 194 n.

**fals into**] BROWN (ed. 1913): "Empties into." The figure is that of a river emptying into the sea.

657. **hersed**] SCHMIDT (1874): Enclosed in a coffin.

Thou their faire life, and they thy fowler graue:
Thou lothed in their ſhame, they in thy pride,
The leſſer thing ſhould not the greater hide.
The Cedar ſtoopes not to the baſe ſhrubs foote,
But low-ſhrubs wither at the Cedars roote.

96 So let thy thoughts low vaſſals to thy ſtate,
No more quoth he, by Heauen I will not heare thee.
Yeeld to my loue, if not inforced hate,
In ſteed of loues coy tutch ſhall rudelie teare thee.
That done, deſpitefullie I meane to beare thee
Vnto the baſe bed of ſome raſcall groome,
To be thy partner in this ſhamefull doome.

97 This ſaid, he ſets his foote vppon the light,
For light and luſt are deadlie enemies,

661. *fowler graue*] *fouler, grave* Huds.[2]
662. *their*] *thy* State, Gild., Sew., Evans.
664. *shrubs*] *shrub's* State, Gild.+.
665. *low-shrubs*] Two words in $Q_3$+.
*Cedars*] *cedar's* State, Gild.+.
666. *let*] *be* Gild.[2]
*state,*] *state.* $Q_3Q_4Q_5$, State, Lint., Gild. *state.*— Sew., Ew., Evans. **state,*— Capell MS., Mal.+ (except Ktly.). *state...* Ktly.
667. *Heauen*] *heav'n* State, Gild., Sew., Evans.
668. *to*] *not* $Q_9$.
*not*] *not,* $Q_5$–$Q_8$, State+. *to,* $Q_9$.
669. *In steed*] *In stead* $Q_6Q_7$. *Instead* $Q_8$+.
671. *the*] *some* $Q_4$.
673. *his*] *the* Knt.[2]

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661.] HUDSON (ed. 1881) explains his reading (see Textual Notes): *Grave* is here a verb, meaning to *bury* or *be* the death of. [No other editor agrees with him.]

669. **loues coy tutch**] STEEVENS (ed. 1780): I. e. the delicate, the respectful approach of love.

669–672.] WYNDHAM (ed. 1898) compares Ovid's *Fasti*, II, 807–809, " 'Nil agis: eripiam' dixit 'per crimina vitam: Falsus adulterii testis adulter ero: Interimam famulum, cum quo deprensa fereris.' " But this parallel is not a bit closer than the corresponding lines of Livy. See Sources, pp. 428, 431, below.

671. **rascall**] SCHMIDT (1875): Adj. mean, base.
**groome**] SCHMIDT (1874): Menial, servant. [He cites uses in ll. 1013, 1334, 1345, 1632, 1645.]

673.] PORTER (ed. 1912): Neither Ovid nor Livy mention [*sic*] the kindling nor extinction of the torch.

674.] VERITY (ed. 1890) compares *Venus*, l. 773.

Shame folded vp in blind concealing night,
VVhen moſt vnſeene, then moſt doth tyrannize.
The wolfe hath ceazd his pray, the poor lamb cries,
Till with her own white fleece her voice controld,
Intombes her outcrie in her lips ſweet fold.

98 For with the nightlie linnen that ſhee weares,
He pens her piteous clamors in her head,
Cooling his hot face in the chaſteſt teares,
That euer modeſt eyes with ſorrow ſhed.
O that prone luſt ſhould ſtaine ſo pure a bed,
The ſpots whereof could weeping purifie,
Her tears ſhould drop on them perpetuallie.

99 But ſhee hath loſt a dearer thing then life,
And he hath wonne what he would looſe againe,
This forced league doth force a further ſtrife,

675. *blind concealing*] *blind, concealing* Huds.[1] *blind concealed* Coll.[2] Hyphened by Walker conj. (*Critical Examination*, 1860, I, 36), Sta., Dyce[2], Dyce[3], Huds.[2], Bull.

677. *hath*] *has* State, Gild., Sew., Evans.

*ceazd*] *seized* $Q_7$, Ew., Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

678. *Till*] *'Til* Ew., Capell MS.

679. *lips*] *lips'* Capell MS., Mal.+.

680. *nightlie*] *mighty* $Q_6Q_7$, State.

682. *hot*] *hote* $Q_3Q_4$.

684. *prone*] *proud* $Q_4$. **fowle* $Q_6$—$Q_9$, State—Evans.

685. *whereof*] *whereof*, Gild.[2], Sew., Evans.

688. *loose*] *lose* $Q_8$+.

689. *further*] *farther* Bell, Coll.[2], Coll.[3]

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677.] MALONE (ed. 1780) cites Ovid's *Fasti*, II, 797–800, "Illa nihil . . . Sed tremit, ut quondam stabulis deprensa relictis Parva sub infesto cum iacet agna lupo," adding: I believe the *Fasti* were not translated in Shakspeare's time; so that probably the coincidence is accidental. [See Sources, p. 431, below.]

680. **nightlie linnen**] WHITE (ed. 1883): Not a night gown, but a linen cloth worn around the head and shoulders, and called in later times a night-rail. [He compares *Venus*, l. 397.]—WYNDHAM (ed. 1898): Night-gowns were not worn in bed in Shakespeare's day, and the word, when he uses it, stands for a dressing-gown. . . . But night-rail seems to have the same meaning, viz. 'a loose robe worn over the dress at night.' . . . 'Nightly linen' probably = linen sheets.—PORTER (ed. 1912): She could scarcely be said to wear [bed linen].

684. **prone**] MALONE (ed. 1780): Headstrong, forward, prompt.—SCHMIDT (1875): Eagerly ready.

688.] WYNDHAM (ed. 1898) compares Ovid, *Fasti*, II, 811 f., "Quid, victor, gaudes? haec te victoria perdet." See l. 730 n.

This momentarie ioy breeds months of paine,
This hot deſire conuerts to colde diſdaine;
Pure chaſtitie is rifled of her ſtore,
And luſt the theefe farre poorer then before.

Looke as the full-fed Hound, or gorged Hawke,
Vnapt for tender ſmell, or ſpeedie flight,
Make ſlow purſuite, or altogether bauk,
The praie wherein by nature they delight:
So ſurfet-taking TARQVIN fares this night:
His taſt delicious, in digeſtion ſowring,
Deuoures his will that liu'd by fowle deuouring.

O deeper ſinne then bottomleſſe conceit
Can comprehend in ſtill imagination!
Drunken Deſire muſt vomite his receipt
Ere he can ſee his owne abhomination.
VVhile Luſt is in his pride no exclamation
Can curbe his heat, or reine his raſh deſire,
Till like a Iade, ſelf-will himſelfe doth tire.

And then with lanke, and leane diſcolour'd cheeke,

693. *And*] *An* Evans.
694. *as*] *at* Ew.
698. *fares*] **feares* $Q_7Q_8Q_9$, State—Evans.
699. *digestion sowring*] Hyphened by $Q_4$.
700. *liu'd*] **liued* $Q_4$, Ew., Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
704. *owne*] Om. $Q_4$.
*abhomination*] Qq., Bull. *abomination* The rest.
706. *or reine*] *of reine* $Q_6Q_7$. *of reign* State, Gild.[1]
707. *Till*] **'Til* Ew., Capell MS.
*Iade, self-will*] *jade Self-will*, Herf.
708. *discolour'd*] *discoloured* $Q_4$.

692. **store**] SCHMIDT (1875): Property, possession.
696. **bauk**] BELL (ed. 1855): Turn aside from, leave untouched.
700. **Deuoures . . . deuouring**] EWIG (*Anglia*, 1899, XXII, 397) notes other cases of the repetition of words at the beginning and end of verses in ll. 964, 978, 980, 1044.
701. **conceit**] SCHMIDT (1874): Mental faculty, comprising the understanding as well as the imagination.—See ll. 1298, 1371, 1423, and the *P. P.*, IV (9) n.
703.] STEEVENS (ed. 1780) compares *Cymbeline*, I.vi.45, "make desire vomit emptiness."
705. **exclamation**] SCHMIDT (1874): Vociferous reproach.
707.] STEEVENS (ed. 1780) compares *Henry VIII*, I.i.133 f., "A full hot horse, who being allow'd his way, Self-mettle tires him."

VVith heauie eye, knit-brow, and ſtrengthleſſe pace,
Feeble deſire all recreant, poore and meeke,
Like to a banckrout begger wailes his cace:
The fleſh being proud, Deſire doth fight with grace;
For there it reuels, and when that decaies,
The guiltie rebell for remiſſion praies.

So fares it with this fault-full Lord of Rome,
VVho this accompliſhment ſo hotly chaſed,
For now againſt himſelfe he ſounds this doome,
That through the length of times he ſtãds diſgraced:
Beſides his ſoules faire temple is defaced,
To whoſe weake ruines muſter troopes of cares,
To aske the ſpotted Princeſſe how ſhe fares.

Shee ſayes her ſubiects with fowle inſurrection,
Haue batterd downe her conſecrated wall,

709. *knit-brow*] Two words in $Q_3$+.
711. *banckrout*] *bankerout* $Q_6$–$Q_9$, Lint. *bankrupt* State+ (except Lint., Bull., Kit.).
712. *proud*] *prou'd* $Q_4$.
*doth*] *dos* State. *does* Gild., Sew., Evans.
714. *remission*] *admission* Ew.
716, 718, 719. *chased...disgraced...defaced*] *chas'd...disgrac'd...defac'd* State, Gild., Sew., Evans, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Del., Rol., Oxf., Yale. *chased...disgraced...defac'd* Hal.
718. *times*] *time* State–Evans, Sta.
*stãds*] *stand's* Evans.
722. *insurrection*] *resurrection* $Q_9$.
723. *batterd*] *battred* $Q_6$–$Q_9$, Lint.

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715. **fault-full**] *N. E. D.* (1901), citing this line: Faulty, culpable.

715, 717. **Rome . . . doome**] On this rime see ll. 1644 f. and 1849, 1851, and ELLIS, *On Early English Pronunciation*, 1871, pt. III, p. 925.

716. **accomplishment**] SCHMIDT (1874): Performance.—POOLER (ed. 1911): Almost "act" or "event," the fulfilment of his desire.

719. **faire temple**] Cf. l. 1172.

719, 720. **temple . . . ruines**] EWIG (*Anglia*, 1899, XXII, 438) compares Daniel's *Delia*, 1592, Sonnet 47 (13 f.) (Grosart's Daniel, I, 68), "Thus ruines she (to satisfie her will,) The temple, where her name was honour'd still."

721. **spotted Princesse**] WHITE (ed. 1883): A violent metaphor, for Tarquin's contaminated soul.—FURNIVALL (*Lucrece*, 1885 facsimile, pp. xvii f. n.) comments on the many other conceits in *Lucrece*, as in ll. 1226–1232, 1523–1526, 1604 f.

722, 723.] For supposed borrowings here from Marlowe see the notes to ll. 407 f.

722–728.] BROWN (ed. 1913): The figure here used, of Tarquin's soul as a queen whose palace has been besieged and sacked, finds a close parallel in

And by their mortall fault brought in ſubiection
Her immortalitie, and made her thrall,
To liuing death and payne perpetuall.
VVhich in her preſcience ſhee controlled ſtill,
But her foreſight could not foreſtall their will.

Eu'n in this thought through the dark-night he ſtealeth,
A captiue victor that hath loſt in gaine,
Bearing away the wound that nothing healeth,
The ſcarre that will diſpight of Cure remaine,
Leauing his ſpoile perplext in greater paine.
Shee beares the lode of luſt he left behinde,
And he the burthen of a guiltie minde.

Hee like a theeuiſh dog creeps ſadly thence,
Shee like a wearied Lambe lies panting there,
He ſcowles and hates himſelfe for his offence,
Shee deſperat with her nailes her fleſh doth teare.
He faintly flies ſweating with guiltie feare;
Shee ſtaies exclayming on the direfull night,
He runnes and chides his vaniſht loth'd delight.

725. *made*] *make* Knt.
727. *prescience*] *presence* $Q_9$.
728. *forestall*] *forest, all* $Q_9$.
729. *Eu'n*] $Q_2Q_3$, Wynd., Kit. *E'en* State, Gild., Sew., Evans. **Even* The rest.
*dark-night*] Two words in $Q_5$+.
735. *burthen*] *burden* State, Gild., Sew., Evans, Coll., Dyce, Sta., Glo., Hal., Del., Huds.², Oxf., Neils.
737. *wearied*] *weary'd* State, Gild., Sew., Evans, Capell MS.
738. *scowles*] *schowles* $Q_2$. *scolds* Ew. *scouls* Mal., Var.
740. *sweating*] *swearing* $Q_8Q_9$, Lint.
742. *loth'd*] *loathed* Glo., Cam., Huds.², Herf., Dow., Bull.

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vv. 1170–1173. . . . There is, however, this important difference: the battering down of the palace walls is due, in one case to a civil insurrection, in the other case to a foreign enemy.

730.] STEEVENS (ed. 1780) compares *Romeo and Juliet*, III.ii.12, "to lose a winning match."—COLLINS (*Studies in Sh.*, 1904, p. 17) thinks this was inspired by the Ovidian line which WYNDHAM (ed. 1898) cites under l. 688. But ll. 688 and 730 express much the same idea, itself a commonplace.

732.] For this commonplace see the notes in my edition of Tottel's *Miscellany*, 1929, II, 201.

733. **his spoile**] MALONE (ed. 1780): That is, *Lucretia*. [He cites *Troilus and Cressida*, IV.v.62, "sluttish spoils of opportunity."]—SCHMIDT (1875) defines *spoile* as "prey."

741. **exclayming on**] See *Venus*, l. 930 n.

He thence departs a heauy conuertite,
Shee there remaines a hopeleſſe caſt-away,
He in his ſpeed lookes for the morning light:
Shee prayes ſhee neuer may behold the day.
For daie, quoth ſhee, nights ſcapes doth open lay,
And my true eyes haue neuer practiz'd how
To cloake offences with a cunning brow.

They thinke not but that euerie eye can ſee,
The ſame diſgrace which they themſelues behold:
And therefore would they ſtill in darkeneſſe be,
To haue their vnſeene ſinne remaine vntold.
For they their guilt with weeping will vnfold,
And graue like water that doth eate in ſteele,
Vppon my cheeks, what helpeleſſe ſhame I feele.

Here ſhee exclaimes againſt repoſe and reſt,
And bids her eyes hereafter ſtill be blinde,
Shee wakes her heart by beating on her breſt,
And bids it leape from thence, where it maie finde
Some purer cheſt, to cloſe ſo pure a minde.

744. *hopelesse*] *hoptlesse* $Q_5$. *hopless* Gild.[1]
*cast-away*] Two words in $Q_5$.
745. *morning light*] Hyphened by Gild.[2], Sew., Evans.
747. *nights scapes*] $Q_2$–$Q_5$. *night scapes* $Q_6Q_7$. *night-scapes* $Q_8Q_9$, State–Mal.[1] *night's 'scapes* Cam., Huds.[2], Oxf., Pool., Rid. *night's scapes* The rest.
748. *practiz'd*] *practised* $Q_8$, Lint., Ew., Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
749. *cloake*] *cloke* Gild.[2], Sew.[2], Evans, Mal.[2], Var., Coll.[1], Coll.[2], Hal.
752. *be*] *lie* $Q_6$–$Q_9$, State–Evans.
756. *my...I*] *their...they* Gild., Sew., Evans.
761. *close*] *'close* Coll.[3]

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743. **conuertite**] MALONE (ed. 1780): Convert. [He cites another use in *King John*, V.i.19.]

747. **scapes**] MALONE (ed. 1790): *Escapium* is a barbarous Latin word, signifying what comes by chance or accident.—BELL (ed. 1855): Any loose or wanton acts, or misdemeanours.—ONIONS (*Sh. Glossary*, 1911): Transgressions, esp. breaches of chastity. [So *N. E. D.* (1914).]—With this line BUSH (*P. Q.*, 1927, VI, 301) compares Spenser's *Faery Queen*, 1590, III.iv.59, "For Day discovers all dishonest wayes."

755.] PORTER (ed. 1912): An apt description of the action of *aqua fortis*, the acid used to engrave steel plates.

761. **chest**] SCHMIDT (1874): Breast.

Franticke with griefe thus breaths ſhee forth her ſpite,
Againſt the vnſeene ſecrecie of night.

O comfort-killing night, image of Hell,
Dim regiſter, and notarie of ſhame,
Blacke ſtage for tragedies, and murthers fell,
Vaſt ſin-concealing Chaos, nourſe of blame.
Blinde muffled bawd, darke harber for defame,
Grim caue of death, whiſpring conſpirator,
VVith cloſe-tong'd treaſon & the rauiſher.

762. *breaths*] *breathes* $Q_2Q_3Q_4$, State, Gild.$^2$+.

766. *murthers*] *murders* State+ (except Lint., Wh., Rol., Kit.).

767. *sin-concealing*] Two words in $Q_6Q_7$.

768. *Blinde muffled*] *Blind, muff'd* Capell MS. *Blind, muffled* Bell, Huds.$^1$

*for*] *of* $Q_7Q_8Q_9$, State–Evans.

769. *whispring*] Qq., State, Lint. *whisp'ring* Wynd., Neils., Pool., Kit. *whispering* The rest.

*conspirator,*] *conspirator* $Q_6Q_7$, State+ (except Lint., Ew., Ald., Knt., Bell, Ktly.).

770. *close-tong'd*] Two words in $Q_3Q_4Q_6Q_7$. *close-tongued* Lint., Gild., Sew., Ew., Evans, Mal.$^1$, Knt., Huds., Glo., Cam., Wh.$^2$, Rol., Herf., Dow., Bull., Pool.

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764.] STEEVENS (ed. 1780) compares *Henry V*, IV.i.288, "horrid night, the child of hell."

764–770.] MINTO (*Characteristics of English Poets*, 1874, p. 364) compares this passage to Lear's curses: There is a similar half-maddening excitement compressed, as it were, with strong hand, but trembling on the verge of frantic explosion in Lucrece's invocation of Night.—BUSH (*P. Q.*, 1927, VI, 301): In style and substance this is rather close to the apostrophe which Spenser puts in the mouth of Arthur (*F. Q.*, III.iv.55, 58): "Night, thou foule mother of annoyaunce sad, Sister of heavie Death, and nourse of Woe . . . Under thy mantle black there hidden lye Light-shonning thefte, and traiterous intent, Abhorred bloodshed, and vile felony, Shamefull deceipt, and daunger imminent."

765. notarie] SCHMIDT (1875): One authorized to attest contracts or writings of any kind.—CRAIG (ed. 1905): General recorder.—BARTON (*Links between Sh. and the Law*, 1929, pp. 84, 91 f.) comments on the legal allusions here and in l. 1780. See also l. 494 n. and *Venus*, l. 516 n.

766. Blacke stage for tragedies] MALONE (ed. 1780): In our author's time, I believe, the stage was hung with black, when tragedies were performed. The hanging however was, I suppose, no more than one piece of black baize placed at the back of the stage, in the room of the tapestry which was the common decoration when comedies were acted.

767. nourse of blame] BUSH (*P. Q.*, 1927, VI, 301) compares Spenser's *Faery Queen*, 1590, III.iv.55, 57, "nourse of Woe," "nourse of bitter cares."

111 O hatefull, vaporous, and foggy night, 771
Since thou art guilty of my cureleſſe crime:
Muſter thy miſts to meete the Eaſterne light,
Make war againſt proportion'd courſe of time.
Or if thou wilt permit the Sunne to clime 775
His wonted height, yet ere he go to bed,
Knit poyſonous clouds about his golden head.

112 VVith rotten damps rauiſh the morning aire,
Let their exhald vnholdſome breaths make ſicke
The life of puritie, the ſupreme faire, 780
Ere he arriue his wearie noone-tide pricke,
And let thy muſtie vapours march ſo thicke, 782

771. *vaporous*] *vapours* $Q_7$.
772. *curelesse*] *curseless* Ew., Oxf.
774. *time*] *times* $Q_8$.
777. *golden*] *golded* $Q_7$.
778. *rotten*] *rotting* $Q_4$.
*morning aire*] Hyphened by State.
779. *exhald*] *exhaled* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*vnholdsome*] *vnholesome* $Q_2$–$Q_8$. **unwholesome* $Q_9$+.
781. *noone-tide pricke*] *moontide prick* $Q_5$. *noontide-prick* Ktly.
782. *muſtie*] $Q_2$, Capell MS., Coll., Huds.¹, Ktly., Wynd., Neils., Pool., Rid., Kit. **misty* The rest.
*vapours*] *vapour* $Q_4$.

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768. **defame**] SCHMIDT (1874): Infamy. [He notes its use in ll. 817 and 1033. No other occurs in Sh.]

774. **proportion'd course of time**] POOLER (ed. 1911): Regular or regulated interchange of day and night.

780. **the supreme faire**] CRAIG (ed. 1905): The King of Beauty, *i. e.*, the sun. [*The life of puritie* likewise, as SCHMIDT (1874) says, means the sun; he defines *life* as "essence, substance."]—SCHMIDT (1875, p. 1415) notes that *súpreme* occurs again in *King John*, III.i.155, *supréme* in *Coriolanus*, III.i.110.

781. **arriue**] WHITE (ed. 1865): Arrive at. [He compares "intrude the . . . bud" (l. 848).]

**noone-tide pricke**] STEEVENS (ed. 1780) cites *3 Henry VI*, I.iv.33 f., "Now Phaëton hath . . . made an evening at the noontide prick," which he explains as "the *point* of noon."—WHITE (ed. 1883): *Noon-tide prick* = noon-mark on the dial.

782. **muſtie**] MALONE (ed. 1780) emends to *misty*, citing ll. 356 and 773.—COLLIER (ed. 1843): The context shows that "musty" . . . is right: in the previous part of the stanza we have had "rotten damps," and "unwholesome airs," and "musty vapours" is quite consistent with them. "Misty vapours" is mere tautology. . . . Of all authors, perhaps, Shakespeare is least guilty of this fault.—DYCE (ed. 1857) agrees with Malone and cites *Venus*, l. 184.—See Textual Notes for the decisions of other editors.

That in their ſmoakie rankes, his ſmothred light 783
May ſet at noone, and make perpetuall night.

113 VVere TARQVIN night, as he is but nights child, 785
The ſiluer ſhining Queene he would diſtaine;
Her twinckling handmaids to (by him defil'd)
Through nights black boſom ſhuld not peep again.
So ſhould I haue copartners in my paine,
And fellowſhip in woe doth woe aſſwage, 790
As Palmers chat makes ſhort their pilgrimage.

114 VVhere now I haue no one to bluſh with me,
To croſſe their armes & hang their heads with mine,
To maske their browes and hide their infamie, 794

783. *rankes*] *rackes* $Q_4$.
*smothred*] $Q_2Q_3$. *smothered* $Q_4$–$Q_9$, Ew. *smoth'red* Wynd., Neils., Kit. *smother'd* The rest.
786. *siluer shining*] Hyphened by State, Gild.+.
*he*] *him* Sew., Evans.
*distaine*] **disdaine* $Q_6$–$Q_9$, State–Evans, Rid.
787. *to*] *too* $Q_8$+.
*defil'd*] *defiled* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
791. *Palmers chat makes*] **palmers that make* $Q_4Q_9$, State–Evans. *palmers that makers* $Q_6Q_7$. *palmers that makes* $Q_8$.
*their*] *the* $Q_4$.
792. *VVhere now I haue...me,*] *Where now have I...me;* Gild. *Where now? have I...me?* Sew., Ew., Evans.

783, 784.] WALKER (*Critical Examination*, 1860, I, 163): I. e., that his light smother'd in their, *&c.*, may set at noon; *not*, may set in their, *&c.* [So ROLFE (ed. 1883).]

785. **nights child**] STEEVENS (ed. 1780): The wicked, in scriptural language, are called the *children of darkness*.

786. **distaine**] BELL (ed. 1855): Stain, defile.—Cf. l. 1586.

787. **handmaids**] MALONE (ed. 1780): The stars. [He refers to *Troilus and Cressida*, V.ii.91, where they are called "Diana's waiting women."]

790.] MALONE (ed. 1780) compares *Lear*, III.vi.112 f., "the mind much sufferance doth o'erskip When grief hath mates, and bearing fellowship."—STEEVENS (the same) cites the proverb, "Solamen miseris socios habuisse doloris." [See APPERSON, *English Proverbs*, 1929, p. 110, and SMITH, *Oxford Dictionary of English Proverbs*, 1935, p. 79.]—SARRAZIN (*Jahrbuch*, 1894, XXIX–XXX, 102 f.) compares *Romeo and Juliet*, III.ii.116, "sour woe delights in fellowship."

791. **Palmers chat**] ANDERS (*Sh.'s Books*, 1904, p. 77) sees here an "apparent allusion" to Chaucer's *Canterbury Tales*.—ONIONS (*Sh. Glossary*, 1911) defines *palmer:* Pilgrim (properly one from the Holy Land, bearing a palm-leaf).

792. **VVhere**] MALONE (ed. 1780): Whereas. [See ABBOTT, 1870, p. 91.]

793. **crosse their armes**] HERFORD (ed. 1899): Folded arms were a recognised sign of melancholy.—See l. 1662 n.

But I alone, alone muſt ſit and pine,
Seaſoning the earth with ſhowres of ſiluer brine;
Mingling my talk with tears, my greef with grones,
Poore waſting monuments of laſting mones.

O night thou furnace of fowle reeking ſmoke!
Let not the iealous daie behold that face,
VVhich vnderneath thy blacke all-hiding cloke
Immodeſtly lies martird with diſgrace.
Keepe ſtill poſſeſſion of thy gloomy place,
That all the faults which in thy raigne are made,
May likewiſe be ſepulcherd in thy ſhade.

Make me not obiect to the tell-tale day,
The light will ſhew characterd in my brow,
The ſtorie of ſweete chaſtities decay,
The impious breach of holy wedlocke vowe.
Yea the illiterate that know not how
To cipher what is writ in learned bookes,

795. *I alone*] *I a lone* $Q_4$.
796. *showres*] $Q_2Q_3Q_5Q_6$. *show'rs* Kit. *showers* The rest.
*siluer brine*] Hyphened by Ktly.
799. *fowle reeking*] *foule recking* $Q_7Q_8$, Lint. *foul-recking* State, Gild., Sew., Evans. Hyphened by Ew., Mal.+ (except Coll.$^3$, Neils., Kit.).
801. *all-hiding cloke*] Three words in $Q_2Q_3Q_4Q_8$, Lint. Hyphened by Rid.
802. *martird*] *martyred* $Q_3$—$Q_9$, Lint., Ew.
805. *sepulcherd*] *sepulchred* $Q_5$—$Q_9$, State—Evans, Knt., Bell, Dyce, Sta., Glo., Cam.$^1$+ (except Neils., Kit.). *sepulchr'd* Neils.
807. *will*] **shal* $Q_6$—$Q_9$, State—Evans.
*characterd*] *charactered* $Q_3Q_4Q_5$. *charactred* $Q_6$—$Q_9$, Lint.
*my*] *thy* $Q_5$.
808. *storie*] *stories* $Q_4$.
809. *breach*] *breath* $Q_4$.
*wedlocke*] **wedlocks* $Q_3Q_5$—$Q_9$, Lint. *weldocks* $Q_4$. *wedlock's* State, Gild., Sew., Ew., Evans, Mal., Bell.
810. *know*] *knew* Bell.
811. *cipher*] *'cipher* Mal., Var., Ald., Knt., Bell, Huds.$^1$, Sta., Ktly., Oxf.

796.] See the *L. C.*, l. 18 n.

801. **vnderneath . . . cloke**] BUSH (*P. Q.*, 1927, VI, 301) compares Spenser's *Faery Queen*, 1590, III.iv.58, "Under thy mantle black."

805. **sepulcherd**] MALONE (ed. 1780) comments on the penultimate accent. See l. 26 n.

807. **characterd**] MALONE (ed. 1780): This word was, I suppose, thus accented [on the second syllable] when our author wrote, and is at this day pronounced in the same manner by the common people of Ireland. [See l. 26 n.]

811. **cipher**] SCHMIDT (1874): Decipher. [So *N. E. D.* (1893), citing only this line.]

VVill cote my lothſome treſpaſſe in my lookes.

117 The nourſe to ſtill her child will tell my ſtorie,
And fright her crying babe with TARQVINS name.
The Orator to decke his oratorie,
VVill couple my reproch to TARQVINS ſhame.
Feaſt-finding minſtrels tuning my defame,
VVill tie the hearers to attend ech line,
How TARQVIN wronged me, I COLATINE.

118 Let my good name, that ſenceleſſe reputation,
For COLATINES deare loue be kept vnſpotted:
If that be made a theame for diſputation,
The branches of another roote are rotted;
And vndeſeru'd reproch to him alotted,
That is as cleare from this attaint of mine,
As I ere this was pure to COLATINE.

119 O vnſeene ſhame, inuiſible diſgrace,
O vnfelt ſore, creſt-wounding priuat ſcarre!
Reproch is ſtampt in COLATINVS face,

812. *VVill*] *Well* $Q_4$.
*cote*] *quote* $Q_3$+ (except Bull., Yale, Rid.).
817. *Feast-finding*] Two words in $Q_6Q_7Q_8$, Lint.
*minstrels*] *ministrels* Gild.[1]
819. *wronged*] *wrong'd* $Q_9$.
821. *be*] *he* $Q_5$.
822. *be*] *he* Rid.
824. *vndeseru'd*] *undeserved* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
826. *As*] *And* Gild.[1]

812. **cote**] MALONE (ed. 1780), who reads *quote: Mark* or *observe*.—SCHMIDT (1874): *Quote* . . . is often spelt *Cote*.—*N. E. D.* (1893): Obs. form of Quote.

817. **Feast-finding minstrels**] STEEVENS (ed. 1780): Our ancient minstrels were the constant attendants on feasts.—SCHMIDT (1874): Attending banquets.—*N. E. D.* (1901) has only this one example of the compound, which ONIONS (*Sh. Glossary*, 1911) defines as "hunting for banquets."—DYCE (ed. 1866): Why Walker (*Crit. Exam.* &c. vol. iii. pp. 353 f.) should question the correctness of the text here, I cannot understand.—LEE (ed. 1907) paraphrases the line: Minstrels in search of engagement at a feast, making my dishonour the theme of their song.

820. **sencelesse**] SCHMIDT (1875): Unfelt.—LEE (ed. 1907): Free from, or irreconcilable with, sensual sin.

825. **attaint**] See l. 1072 and *Venus*, l. 741 n.

828. **crest-wounding**] WYNDHAM (ed. 1898): Dishonouring to the crest or cognisance.

And TARQVINS eye maie read the mot a farre,
"How he in peace is wounded not in warre.
"Alas how manie beare ſuch ſhamefull blowes,
VVhich not thẽſelues but he that giues thẽ knowes.

If COLATINE, thine honor laie in me,
From me by ſtrong aſſault it is bereft:
My Honnie loſt, and I a Drone-like Bee,
Haue no perfection of my ſommer left,
But rob'd and ranſak't by iniurious theft.
In thy weake Hiue a wandring waſpe hath crept,
And ſuck't the Honnie which thy chaſt Bee kept.

Yet am I guiltie of thy Honors wracke,
Yet for thy Honor did I entertaine him,
Comming from thee I could not put him backe:
For it had beene diſhonor to diſdaine him,
Beſides of wearineſſe he did complaine him,

830. *mot*] *mote* $Q_8Q_9$, State–Evans. *a farre*] *afar* State+.
831. "*How...warre*] Italic in Mal., Var., Ald., Bell. **How "He...war"* Wynd., Herf.
832. *manie*] *may* $Q_9$.
839. *wandring*] *wand'ring* Evans, Neils., Kit. *wandering* Mal.+ (except Neils., Kit.).
841, 842. *Yet...wracke, Yet for*] *Yet...wreck? No; for* Mal.[2] conj.
841. *guiltie*] *guiltless* Mal., Var. *wracke,*] $Q_2Q_3Q_5Q_8Q_9$, Lint. *wracke.* $Q_4$. *wreck;* Gild.[2], Mal., Var., Bell. *wreck?* Sew., Evans. *wreck,* Ew. *wrack;*— Capell MS., Del. *wreck,*— Ald. *wrack,*— Knt., Dyce, Sta., Ktly., Bull. **wrack;* The rest.

830. **mot**] MALONE (ed. 1780): The *motto*, or *word*. [He cites *Pericles*, II.ii.21, "The word, 'Lux tua vita mihi.' " Other uses occur in the same act and scene, ll. 30, 33.]—WYNDHAM (ed. 1898): The motto on the scroll. . . . Shakespeare . . . in *Lucrece* borrows from Heraldry as freely as, in *The Sonnets*, he borrows from Law.

836. **Drone-like Bee**] ROBERT PATTERSON (*Letters on the . . . Insects . . . in Sh.'s Plays*, 1838, p. 116): Drones . . . are the males of the community, destroyed by the workers when no longer required; but preserved uninjured while the welfare of the hive requires the continuance of their existence. . . . There is nothing in the writings of Shakspeare to imply that he was aware of the precise nature of the functions of the drone-bees. [Patterson does not consider the present reference.]

841, 842.] BOSWELL (ed. 1821), defending $Q_1$ against MALONE's conjecture (see Textual Notes): [In $Q_1$], which I think right, she is reproaching herself, at first, for having received Tarquin's visit; but instantly defends herself by saying that she did it out of respect to her husband. [DYCE (ed. 1832) repeats without acknowledgment.]

And talk't of Vertue (O vnlook't for euill,)
VVhen Vertue is prophan'd in ſuch a Deuill.

122 VVhy ſhould the worme intrude the maiden bud?
Or hatefull Kuckcowes hatch in Sparrows neſts?
Or Todes infect faire founts with venome mud?
Or tyrant follie lurke in gentle breſts?
Or Kings be breakers of their owne beheſtes?
"But no perfection is ſo abſolute,
That ſome impuritie doth not pollute.

123 The aged man that coffers vp his gold,
Is plagu'd with cramps, and gouts, and painefull fits,
And ſcarce hath eyes his treaſure to behold,
But like ſtill pining TANTALVS he ſits,

846. *talk't*] **talke* $Q_4Q_6Q_7Q_9$, State. *vnlook't for*] Hyphened by Ew., Capell MS., Bell, Huds., Dyce, Sta., Glo., Cam., Del., Wh.²+ (except Rid.). *unlooked-for* Rid.

847. *prophan'd*] *profaned* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull.

848. *maiden bud*] Hyphened by Ktly.

854. *impuritie*] *iniquity* $Q_8Q_9$, Lint., Ew.

855. *coffers vp*] Hyphened by Dyce, Sta., Glo., Del., Huds.²+ (except Cam.², Pool., Rid., Kit.).

856. *plagu'd*] *plagued* Ald., Knt., Bell, Huds., Glo., Ktly., Cam., Rol., Wynd., Herf., Dow., Bull., Pool.

858. *But*] *And* Bull. *like still pining*] *still like pining* Gild.², Sew., Evans. *like still-pining* Capell MS., Mal.+.

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848.] MALONE (ed. 1790) compares *Twelfth Night*, II.iv.114, "concealment, like a worm i' th' bud."

**intrude**] *N. E. D.* (1901), citing only this line: Enter forcibly.

849. **hatefull Kuckcowes**] CRAIG (ed. 1905) cites Holland's Pliny, 1601, bk. X, ch. 9, sig. 2A6, "The reason why they [cuckoos] would have other birds to sit upon their egges and hatch them, is because they know how all birds hate them."

850. **Todes . . . mud**] FEUILLERAT (ed. 1927) cites Trevisa's translation of Bartholomaeus Anglicus's *De Proprietatibus Rerum* (printed *ca.* 1495), bk. XVIII, ch. 17, sig. 2B1v, "[The toad] is a manere venemous frogge. . . . And his venym is acoũtyd most colde & stonyeth therfor eche mẽbre y$^{t}$ it toucheth."

851. **follie**] See l. 556 n.

**gentle**] MALONE (ed. 1780): Well-born.

853. **absolute**] MALONE (ed. 1780): Complete.—SCHMIDT (1874): Complete, perfect.

858. **still pining**] LEE (ed. 1907): Always yearning for drink and food. [The phrase actually means, "always starving." Cf. ll. 905, 1115 n.]

And vſeleſſe barnes the harueſt of his wits:
Hauing no other pleaſure of his gaine,
But torment that it cannot cure his paine.

124 So then he hath it when he cannot vſe it,
And leaues it to be maiſtred by his yong:
VVho in their pride do preſently abuſe it,
Their father was too weake, and they too ſtrong
To hold their curſed-bleſſed Fortune long.
"The ſweets we wiſh for, turne to lothed ſowrs,
"Euen in the moment that we call them ours.

125 Vnruly blaſts wait on the tender ſpring,
Vnholſome weeds take roote with precious flowrs,
The Adder hiſſes where the ſweete birds ſing,
VVhat Vertue breedes Iniquity deuours:
VVe haue no good that we can ſay is ours,
But ill annexed opportunity
Or kils his life, or elſe his quality.

126 O opportunity thy guilt is great,

859. *barnes*] **bannes* $Q_6$–$Q_9$, State–Evans.
*haruest*] *hauest* $Q_7$.
863. *maistred*] $Q_2$–$Q_5$. *mastred* $Q_6$–$Q_9$. *mast'red* Neils., Kit. *master'd* The rest.
866. *cursed-blessed*] Two words in $Q_8Q_9$, State, Lint., Gild., Sew., Evans. *cursed, blessed* Ew.
867. *sweets*] *sweats* Sew.[2]
*for,*] *oft* $Q_8Q_9$, Lint., Ew.
868. *Euen*] *E'en* State, Gild., Sew., Evans.
*ours*] *our's* Coll.[2]
870. *flowrs*] $Q_7Q_8Q_9$. *flow'rs* Kit. *flowers* The rest.
871. *hisses*] *hisseth* $Q_8$–$Q_9$, State–Evans.
873. *ours*] *our's* Coll.[2]
874. *ill annexed*] Hyphened by $Q_8$–$Q_7$, State, Gild.[2], Sew., Capell MS., Mal.[1], Ald.+ (except Coll.[1], Coll.[2], Wh.[1], Hal.).

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859. **barnes**] *N. E. D.* (1888), citing this line: House or store in a barn; garner.

862, 863.] MALONE (ed. 1780) compares *Measure for Measure*, III.i.36–38, "when thou art old and rich, Thou hast neither heat, affection, limb, nor beauty To make thy riches pleasant."

867, 868.] VERITY (ed. 1890): [This thought] is developed at length in that greatest of Sonnets [129].

869. **blasts**] Cf. l. 49 n.

874. **ill annexed**] SCHMIDT (1874): Mischievously added or joined.

875. **quality**] SCHMIDT (1875): Nature, character. [He cites ll. 1313, 1702.]

876–924.] LEE (ed. 1905, p. 17): The appeal to personified Opportunity . . .

Tis thou that execut'ſt the traytors treaſon: 877
Thou ſets the wolfe where he the lambe may get,
VVho euer plots the ſinne thou poinſt the ſeaſon.
Tis thou that ſpurn'ſt at right, at law, at reaſon, 880
And in thy ſhadie Cell where none may ſpie him,
Sits ſin to ceaze the ſoules that wander by him.

Thou makeſt the veſtall violate her oath,
Thou bloweſt the fire when temperance is thawd,
Thou ſmotherſt honeſtie, thou murthreſt troth, 885

877. *execut'ſt*] *executest* Glo., Cam., Huds.², Herf., Dow., Bull.
*traytors*] *traitor's* State, Gild., Sew., Evans+.

878. *sets*] $Q_2$–$Q_8$, Lint., Ew., Neils., Pool., Rid., Kit. *sett'st* Ald., Knt., Coll., Bell, Huds., Dyce, Sta., Ktly., Wh.¹, Hal., Del., Oxf., Bull., Yale. **set'st* The rest.

879. *poinſt*] *points* $Q_5$–$Q_9$, Lint. *'point'st* Mal.², Var., Ald., Knt., Coll., Bell, Huds., Sta., Glo., Ktly., Wh., Hal., Herf., Dow., Neils. **point'st* The rest.

881, 882. *him...him*] *her...her* $Q_6$–$Q_9$, State–Evans.

883. *makeſt*] *mak'st* $Q_4Q_6$+ (except Glo., Cam., Huds.², Wynd., Herf., Dow., Bull., Pool., Rid., Kit.).

884. *bloweſt*] Qq., Wynd., Pool., Kit. **blow'st* The rest.

885. *ſmotherſt*] *smotherest* $Q_7Q_8Q_9$, Bell.
*murthreſt*] $Q_2Q_3Q_5$. *murtherest* $Q_4Q_8Q_9$. **murtherſt* $Q_6Q_7$, Lint., Knt., Wh., Rol. *murderest* Bell. *murd'rest* Neils. *murth'rest* Yale, Kit. *murdrest* Rid. **murder'st* The rest.

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seems an original device of Shakespeare.—BUSH (*P. Q.*, 1927, VI, 301 f.): Shakespeare might have got suggestions from the following piece, or some similar one. . . . [He quotes Taverner, *Proverbes*, 1539, sigs. C8–C8ᵛ: "Opportunitie is of such force that of honest it maketh vnhonest, of dammage auaun*n*tage, of pleasure greuaunce, of a good turne a shrewed turne, & contrarye wyse of vnhonest honest, of auaun*n*tage dammage, and brefly to conclude it cleane chaungeth yᵉ nature of thynges. Thys opportunitie or occasion (for so also ye maye call it) in auenturynge and finishynge a busynes: doubtles beareth yᵉ chiefe stroke, so that not wythout good skyll the paynyms of olde tyme counted it a diuine thynge. And in thys wyse they painted her[.] They made her a goddesse standynge wyth fethered feete vpon a whele and turnynge her selfe aboute the circle therof most swyftly, beynge on the former parte of her hed all heary and on the hynder parte balde, so that by the fore parte she maye easely be caughte, but by the hynder parte, not so."] This last part of course recalls the description of Occasion in the *Faerie Queene*, II.iv.4, for which Upton (ed. 1758, II, 448) cites Phaedrus.

878. **Thou sets**] See l. 1134 n.

879. **poinst**] SCHMIDT (1875): Appoints. [See Textual Notes, and observe the form of the verb above.]

884, 885. **temperance . . . honestie**] SCHMIDT (1874, 1875) defines these words as synonyms for "chastity."

Thou fowle abbettor, thou notorious bawd,
Thou planteſt ſcandall, and diſplaceſt lawd.
Thou rauiſher, thou traytor, thou falſe theefe,
Thy honie turnes to gall, thy ioy to greefe.

128 Thy ſecret pleaſure turnes to open ſhame,
Thy priuate feaſting to a publicke faſt,
Thy ſmoothing titles to a ragged name,
Thy ſugred tongue to bitter wormwood taſt,
Thy violent vanities can neuer laſt.
How comes it then, vile opportunity
Being ſo bad, ſuch numbers ſeeke for thee?

129 VVhen wilt thou be the humble ſuppliants friend
And bring him where his ſuit may be obtained?
VVhen wilt thou ſort an howre great ſtrifes to end?
Or free that ſoule which wretchednes hath chained?
Giue phiſicke to the ſicke, eaſe to the pained?
The poore, lame, blind, hault, creepe, cry out for thee,
But they nere meet with oportunitie.

130 The patient dies while the Phiſitian ſleepes,
The Orphane pines while the oppreſſor feedes.

887. *plantest*] *plant'st* Ew.
892. *smoothing*] *smothering* $Q_6$–$Q_9$, State–Evans.
893. *sugred*] Qq., Lint. *sug'red* Neils., Kit. *sugar'd* The rest.
*to*] *to a* $Q_4$.
*wormwood tast*] Hyphened by Ktly., Coll.[3]
*tast*] $Q_2$–$Q_5$, Ktly. *taste* The rest.
897. *suppliants*] *supplicants* $Q_8Q_9$, Lint.
898, 900, 901. *obtained...chained... pained*] *obtain'd...chained...pained* State. *obtain'd...chain'd...pain'd* Gild., Sew., Evans, Mal.[2], Var., Ald., Knt., Huds., Dyce, Sta., Glo., Ktly., Del., Coll.[3], Wh.[2], Rol., Oxf., Herf., Dow., Yale.
899. *strifes*] *strife* $Q_4$. *strife's* Gild.[1]
902. *poore, lame, blind,*] *lame, blind, poor*, Gild.[2]
903. *meet*] *met* $Q_3$–$Q_9$, State, Lint., Gild., Sew., Evans.

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892. **smoothing**] MALONE (ed. 1780): Flattering.
**ragged**] MALONE (ed. 1790): Contemptible, ignominious.—STAUNTON (ed. 1860): Beggared.—SCHMIDT (1875): Beggarly, wretched.
894.] MALONE (ed. 1780) compares *Romeo and Juliet*, II.vi.9, "These violent delights have violent ends."—STEEVENS (the same) adds *Henry VIII*, I.i.54, "fierce vanities."
899. **sort**] MALONE (ed. 1780): Choose out.—See l. 1221 n.

Iuſtice is feaſting while the widow weepes.
Aduiſe is ſporting while infection breeds.
Thou graunt'ſt no time for charitable deeds.
VVrath, enuy, treaſon, rape, and murthers rages,
Thy heinous houres wait on them as their Pages.

131 VVhen Trueth and Vertue haue to do with thee,
A thouſand croſſes keepe them from thy aide:
They buie thy helpe, but ſinne nere giues a fee,
He gratis comes, and thou art well apaide,
As well to heare, as graunt what he hath ſaide.
My COLATINE would elſe haue come to me,
VVhen TARQVIN did, but he was ſtaied by thee.

132 Guilty thou art of murther, and of theft,
Guilty of periurie, and ſubornation,

909. *murthers*] $Q_2$–$Q_5$. *murther* $Q_6$–$Q_9$, Lint. *murder* State, Gild., Sew., Ew., Evans. *murther's* Capell MS., Wh.[1], Rol., Yale, Kit. *murders* Coll.[1], Coll.[2], Huds.[1], Ktly., Hal. *murder's* The rest.
*rages,*] *rages* $Q_3Q_5$. *rages.* $Q_4$. *rages;* Sew.[1], Coll.[1], Coll.[2], Ktly., Wh.[1], Hal.
910. *Thy*] *The* Bell, Huds.[1]
*heinous*] *henious* Gild.[1]
913. *buie thy*] *buy, they* $Q_9$.
*fee*] *free* $Q_8Q_9$.
914. *well apaide*] $Q_2$. *well apaid* $Q_3$–$Q_9$, State–Evans, Kit. *well appaid* Dyce, Sta., Glo., Cam., Huds.[2]+. *well-appay'd* Del. *well appay'd* Capell MS. and the rest.
917. *staied*] **stayd* $Q_8$+.
918. *murther*] *murder* State+ (except Lint., Wh., Rol., Yale, Kit.).
919. *subornation*] *subordination* $Q_8Q_9$, Lint.

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907.] MALONE (ed. 1780): While infection is spreading, the grave rulers of the state, that ought to guard against its farther progress, are careless and inattentive.—*Advice* was formerly used for *knowledge.*—STEEVENS (the same): This idea was probably suggested to Shakspeare by the rapid progress of the *plague* in London.—KNIGHT (ed. 1841): *Advice* is here used in the sense of government, municipal or civil; and the line too correctly describes the carelessness of those in high places, who abated not their feasting and their revelry while pestilence [raged].—SCHMIDT (1874) defines *Aduise:* Denoting medical advice and attendance. [*N. E. D.* (1888) recognizes the meaning "medical or legal counsel."]

914. **apaide**] MALONE (ed. 1780): Pleased.—NARES (*Glossary*, 1822): Satisfied, or contented. [So SCHMIDT (1874).]

918–921. **Guilty**] For other examples of the repetition of initial words EWIG (*Anglia*, 1899, XXII, 396 f.) cites ll. 435–437, 491–493, 569–572, 883–888, 981–985, 1466–1469, etc.

919. **subornation**] SCHMIDT (1875): The crime of procuring one to do a bad action, and specially to bear false witness.

Guilty of treaſon, forgerie, and ſhift,
Guilty of inceſt that abhomination,
An acceſſarie by thine inclination.
To all ſinnes paſt and all that are to come,
From the creation to the generall doome.

133 Miſſhapen time, copeſmate of vgly night,
Swift ſubtle poſt, carrier of grieſlie care,
Eater of youth, falſe ſlaue to falſe delight:
Baſe watch of woes, ſins packhorſe, vertues ſnare.

920. *forgerie*] *forgry* Gild.[1]
921. *abhomination*] $Q_2$–$Q_8$, Bull. *abomination* The rest.
922. *An*] *And* $Q_4$.
*accessarie*] *accessory* Coll., Wh.[1], Hal.
*inclination.*] *inclination*, $Q_2$, Capell MS., Bell, Huds.[1] *inclination* The rest.
926. *Swift subtle*] *Swift *subtile* $Q_2Q_5$–$Q_9$, Lint., Sew.[1] Hyphened by Sta., Del.
928. *snare*] *snares* $Q_9$.

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920. **shift**] SCHMIDT (1875): Trick. . . . In a bad sense, without any apposition.

925. **Misshapen time**] MORE (*Shelburne Essays*, 2d series, 1905, pp. 28 f.): No single motive or theme recurs more persistently through the whole course of Shakespeare's works than this consciousness of the servile depredations of time. . . . It is just as prominent, though possibly less familiar, in the poems. In the very midst of Lucrece's agony she forgets herself awhile to rail against this power. . . . And in the *Venus and Adonis* the thought . . . is still more essential. [See *Venus*, ll. 127–132 n.]

**copesmate**] GILDON (ed. 1710, p. lxviii): Companion.

925–996.] LEE (ed. 1905, p. 17) asserts that in this apostrophe to Time Sh. is borrowing from Watson's *Hecatompathia*, 1582, Sonnets 47, 77, and Giles Fletcher's *Licia*, 1593, Sonnet 28.—BROWN (ed. 1913): The resemblances to the latter are especially direct. [I can see no close resemblance in Fletcher's sonnet (Grosart's Fletcher, 1871, pp. 108 f.), which begins: "In tyme the strong and statelie turrets fall, In tyme the Rose, and silver Lillies die, In tyme the Monarch's captivee [*sic*] are, and thrall, In tyme the sea and rivers are made drie."]—BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 154): The apostrophe to Time may have been inspired by contemporary poets, but it has a literary pedigree that goes back to Ovid's *Tristia* [IV.vi].—For FAIRCHILD's suggestion, 1937, that this passage "undoubtedly" came to Sh.'s mind from tapestries, see pp. 423 f., below.

926. **subtle**] SCHMIDT (1875): Moving imperceptibly and approaching unawares. [So *N. E. D.* (1919).]

928. **watch of woes**] SCHMIDT (1875): Divided and marked only by woes. [Quoted by ONIONS (*Sh. Glossary*, 1911).]

Thou nourſeſt all, and murthreſt all that are.
O heare me then, iniurious ſhifting time,
Be guiltie of my death ſince of my crime.

134 VVhy hath thy ſeruant opportunity
Betraide the howres thou gau'ſt me to repoſe?
Canceld my fortunes, and inchained me
To endleſſe date of neuer-ending woes?
Times office is to fine the hate of foes,
To eate vp errours by opinion bred,
Not ſpend the dowrie of a lawfull bed.

135 Times glorie is to calme contending Kings,
To vnmaske falſhood, and bring truth to light,
To ſtampe the ſeale of time in aged things,
To wake the morne, and Centinell the night,
To wrong the wronger till he render right,

929. *murthrest*] $Q_2$–$Q_5$, Yale. *murtherest* $Q_6$–$Q_9$, Lint., Knt., Wh.[1] *murderest* Gild., Sew., Evans, Mal., Var., Ald., Coll., Bell, Ktly., Hal., Oxf. *murther'st* Wh.[2], Rol. *mur-d'rest* Wynd., Neils. *murdrest* Rid. *murth'rest* Capell MS., Kit. **murder'st* The rest.

930. *iniurious shifting*] Qq., State–Evans. Hyphened by Walker conj. (*Critical Examination*, 1860, I, 34), Sta., Dyce[2], Dyce[3], Huds.[2], Gollancz conj. *injurious, shifting* The rest.

932. *seruant opportunity*] $Q_2$, Ew., Evans. **seruant Opportunitie* $Q_3$–$Q_9$, State, Lint., Gild.[1], Sew., Cam., Dyce[2], Dyce[3], Huds.[2], Bull., Pool., Rid., Kit. *servant, Opportunity*, The rest.

933. *Betraide*] *Betrayed* Evans.
*gau'st*] *gavest* Glo., Cam., Huds.[2], Herf., Dow., Bull.

935. *neuer-ending*] Two words in $Q_4$.

936. *fine*] **finde* $Q_9$, State–Evans.

937. *errours*] **errour* $Q_3$–$Q_9$, State–Mal.[1]

938. *dowrie*] *dow'ry* Evans.

939. *to*] *too* $Q_5$.

941. *in aged*] *inaged* $Q_4$. *on aged* Sew., Evans.

943. *wrong*] *wring* Farmer conj. (Mal.).
*till*] **'til* Ew., Capell MS.

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936.] MALONE (ed. 1780): It is the business of time to soften and *refine* the animosities of men; to sooth and reconcile enemies.—STEEVENS (the same): "To *fine* the hate of foes" is to *bring it to an end.* [He compares l. 899.]—SCHMIDT (1874) cannot decide between the two; ONIONS (*Sh. Glossary*, 1911) and *N. E. D.* (1901), citing this line as its last example, favor Steevens.

943.] MALONE (ed. 1780): To *punish* by the *compunctious visiting of conscience* the person who has done an injury to another, till he has made compensation. The *wrong* done in this instance by *Time*, must be understood in the sense of *damnum sine injuria.*

To ruinate proud buildings with thy howres,
And ſmeare with duſt their glitring golden towrs.

136 To fill with worme-holes ſtately monuments,
To feede obliuion with decay of things,
To blot old bookes, and alter their contents,
To plucke the quils from auncient rauens wings,
To drie the old oakes ſappe, and cheriſh ſprings:

944. *thy howres*] *their bowers* Steevens conj. (Mal.). *his hours* Mal. conj.

945. *glitring golden*] $Q_2$–$Q_6$. *glittering, golden* Bell. *glittering-golden* Sta. *glitt'ring golden* Wynd., Neils., Kit. *glittering golden* The rest.

*towrs*] $Q_2Q_6$–$Q_9$, Lint. *tow'rs* Ew., Kit. *towers* The rest.

946. *worme-holes*] Two words in $Q_5$.

948. *alter*] *after* $Q_9$.

950. *oakes*] *oak's* State, Gild.+. *oaks'* Capell MS.

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944. thy howres] STEEVENS (ed. 1780): As we have here no invocation to *time*, I suspect the two last words of this line to be corrupted. [See Textual Notes.]—MALONE (the same), objecting to Steevens's conjecture: To destroy buildings by thy slow and unperceived progress. It were easy to read—with *his* hours; but the poet having made Lucretia address Time personally in the two preceding stanzas, and again [beginning with l. 960] . . . probably was here inattentive, and is himself answerable for the present inaccuracy.

948.] WILLIAM BLADES (*Sh. and Typography*, 1872, p. 54): Any one accustomed to collate old MSS. must have noticed how very seldom the copyist would, in transcribing, add nothing and omit nothing. If what the scribe considered a good idea entered his mind while his pen was travelling over the page, he was a very modest penman indeed, if he did not incorporate it in the text. From this cause, and from genuine unintentional blunders, the texts of all the old authors had become gradually very corrupt [as Sh. here says. See also JAGGARD, *Sh. Once a Printer*, 1933, p. 12].

950.] WARBURTON (Sh.'s *Works*, 1747, VI, 542): The poet certainly wrote, *To* dry *the old oak's sap, and* TARISH *springs. i. e.* dry up sprlngs [*sic*], from the *French, tarir* or *tarissement*, . . . These words being peculiarly applied to springs or rivers.—BENJAMIN HEATH (*Revisal of Sh.'s Text*, 1765, pp. 431 f.) attacks Warburton's conjecture: All the atchievements of Time which the poet here enumerates are the regular effects of the power of that personated agent, and never fail to take place within certain periods. . . . Thus there is no oak . . . whose sap will not be dried up within a certain revolution of time. . . . But is this the case with springs? . . . Is the drying up of springs one of those regular changes in nature, which we naturally expect will, and which from the constitution of things necessarily must, happen within certain periods? . . . I might add, as a farther argument against this conjecture, that every instance of the effects of time . . . hath a whole verse allotted to it; and therefore it is by no means probable, that two so very different ones should . . . be here crowded into one. . . . [The poet perhaps wrote:] *To dry the old oak's sap, and*

To ſpoile Antiquities of hammerd ſteele, 951
And turne the giddy round of Fortunes wheele.

To ſhew the beldame daughters of her daughter,
To make the child a man, the man a childe,
To ſlay the tygre that doth liue by ſlaughter, 955

951. *hammerd*] *hammered* $Q_6$–$Q_9$, Lint., Ew.
953. *beldame*] *beldame*, Ew. *beldam* Bell, Dyce, Coll.², Coll.³, Glo., Cam., Del.+.
954. *the child*] *a child* $Q_4$.

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sere its *springs*. That is, Destroy its vegetation.—JOHNSON (Sh.'s *Plays*, 1765, VI, 609) comments on Warburton's conjecture: The new word is very liable to contest. I should read . . . perish *springs*. The verb *perish* is commonly neutral, but in conversation is often used actively, and why not in the works of a writer negligent beyond all others of grammatical niceties? [To this note FARMER and STEEVENS (Sh.'s *Plays*, 1778, VII, 478) add examples from Drayton and Beaumont and Fletcher of *perish* as a transitive verb.]—GEORGE TOLLET (Sh.'s *Plays*, 1778, VII, 477), objecting to both Warburton's and Johnson's emendations, explains the meaning as: To dry up the old oak's sap, and consequently to destroy it; and likewise to *cherish springs*, i. e. to raise up or nourish the shoots of coppice-wood, or of young trees. . . . The word *springs* is used in this sense by Chaucer, Spenser, Fairfax, Drayton, Donne, and Milton.—MALONE (ed. 1780): I know not why the text has been suspected of corruption. . . . Where . . . is the difficulty of the present line, even supposing that we understand the word *springs* in its common acceptation? It is the office of Time . . . to dry up the sap of the oak, and to furnish springs with a perpetual supply; to deprive the one of that moisture which she liberally bestows upon the other. . . . By *springs* however may be understood . . . the *shoots* of young trees.—ANDREW BECKET (*Sh.'s Himself Again*, 1815, II, 164): I do not . . . approve of the expression *tarish springs* and would therefore read: 'To dry the old oak's sap, and *cheerish* springs.' *Cheerish* (which comes very near the old reading) for *cheering*, in the sense of *refreshing*. It is the office of time, says he—To dry the old oak's sap, and ⟨also to dry⟩ *refreshing springs*. Shakspeare frequently forms the participle present by *ish* instead of *ing*.—FEUILLERAT (ed. 1927) apparently inclines to Warburton's views, remarking that "in the whole passage Time is shown as destroying everything." [For the same reason RIDLEY (ed. 1935) "sympathises with Warburton's and Johnson's uneasiness." But various lines mention beneficent aspects of Time.]

951.] MALONE (ed. 1780) suggests that Sh. was thinking of monuments to old English kings and nobles, made of cast iron or copper, "many of which had probably even in his time begun to decay."

953. beldame] SCHMIDT (1874): Grandmother.—POOLER (ed. 1911): Or merely, as in l. 1458, old woman.

To tame the Vnicorne, and Lion wild,
To mocke the ſubtle in themſelues beguild,
To cheare the Plowman with increaſefull crops,
And waſt huge ſtones with little water drops.

138 VVhy work'ſt thou miſchiefe in thy Pilgrimage,
Vnleſſe thou could'ſt returne to make amends?
One poore retyring minute in an age
VVould purchaſe thee a thouſand thouſand friends,
Lending him wit that to bad detters lends, (backe,
O this dread night, would'ſt thou one howr come
I could preuent this ſtorme, and ſhun thy wracke.

139 Thou ceaſeleſſe lackie to Eternitie,
VVith ſome miſchance croſſe TARQVIN in his flight.
Deuiſe extreames beyond extremitie,
To make him curſe this curſed crimefull night:
Let gaſtly ſhadowes his lewd eyes affright,

957. *subtle*] *subtile* $Q_2Q_3$—$Q_9$, Lint.
*beguild*] *beguiled* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull.
958. *increasefull*] *increased* Bell.
959. *water drops*] Hyphened by State, Gild., Sew., Evans+.
963. *thousand thousand*] Hyphened by Sta.
965. *would'st*] *wouldest* $Q_4$.
966. *shun*] *shunt* $Q_8Q_9$.
*thy*] *this* $Q_6Q_7$, State—Mal.¹ *his* $Q_8Q_9$.
*wracke*] *wreck* Ew., Mal.²
968. *his*] *this* Lint., Ew.

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956. **tame the Vnicorne**] POOLER (ed. 1911): According to Topsell . . . [*Historie of Foure-footed Beastes*, 1607, sig. 3S6] time has an unfavourable influence: "It [the Unicorn] is a beast of an vntamable nature. . . . Except they bee taken before they bee two yeares old they will neuer bee tamed. . . . When they are old, they differ nothing at all from the most barbarous, bloodie, and rauenous beasts."

958. **increasefull**] *N. E. D.* (1901): Productive, fruitful. [Its only other example dates from 1599.]

959.] POOLER (ed. 1911) compares Ovid, *Ars Amatoria*, I, 476, "Dura tamen molli saxa cavantur aqua."—PORTER (ed. 1912): Another use of the saying referred to in ll. 560, 592.—See *Venus*, l. 200 n.

962. **retyring**] MALONE (ed. 1780): *Returning*, coming back again.

969.] STEEVENS (ed. 1780) compares *Lear*, V.iii.206 f., "make much more, And top extremity."

970. **crimefull**] *N. E. D.* (1893), citing this line as its first example: Full of or laden with crime; criminal.

971–974.] MALONE (ed. 1780): Here we find in embryo that scene of *K.*

And the dire thought of his committed euill, 972
Shape euery buſh a hideous ſhapeleſſe deuill.

140 Diſturbe his howres of reſt with reſtleſſe trances,
Afflict him in his bed with bedred grones, 975
Let there bechaunce him pitifull miſchances,
To make him mone, but pitie not his mones:
Stone him with hardned hearts harder then ſtones,
And let milde women to him looſe their mildneſſe,
VVilder to him then Tygers in their wildneſſe. 980

141 Let him haue time to teare his curled haire,
Let him haue time againſt himſelfe to raue,
Let him haue time of times helpe to diſpaire,
Let him haue time to liue a lothed ſlaue,
Let him haue time a beggers orts to craue, 985

973. *hideous shapelesse*] *hideous, shapeless* Bell, Huds.[1] Hyphened by Sta.
975. *bedred*] **bedrid* State+.
978. *hardned*] $Q_2$–$Q_7$. *hardened* $Q_8Q_9$, Lint., Ew. *hard'ned* Neils., Kit. *harden'd* The rest.
*stones*] *stone* $Q_3$–$Q_7$, State, Gild.
979. *loose*] *lose* State, Gild., Sew., Evans+.
*their*] *his* $Q_4$.

*Richard III*.[V.iii] in which he is terrified by the ghosts of those whom he had slain.

971. **shadowes**] See l. 460 n.

974–992.] CHARLES BATHURST (*Remarks on . . . Sh.'s Versification*, 1857, p. 8): [Sh.'s] love of verbal resemblances, which are by no means always puns, . . . seems to me to be connected with . . . [his] love of rhyme. . . . Here is some little introduction of the broken style; and do not these passages foreshow most strongly the prodigious strength of dramatic passion, of which he was afterwards to be among all mankind the most remarkable model?

981. **curled haire**] MALONE (ed. 1780): This now common fashion is always mentioned by Shakspeare as a distinguishing characteristick of a person of rank.—BELL (ed. 1855): Not always. It was rather the mark of vanity and pretension [as in *Lear*, III.iv.88].—CRAIG (ed. 1905): The mark of effeminate profligacy. [Repeated by LEE (ed. 1907).]

985. **orts**] GILDON (ed. 1710, p. lxxi): Scraps, Leavings.—BELL (ed. 1855): Fragments, refuse.—GEORGE MACDONALD, in *Orts*, 1882 (the title is changed in the 1892 edition to *A Dish of Orts*),—a book of essays, three of which are on Sh.,—says his title doesn't mean "worthlessness" or "valueless scraps" but "fragmentary presentments."—J. N. BRYSON (in Ridley's *William Sh.*, 1936, p. 175): On the coast of Maine [U. S. A.] *orts* is still to be found in use for 'garbage.' [Though Maine is next door, I have been unable to verify this pronouncement.]

And time to ſee one that by almes doth liue,
Diſdaine to him diſdained ſcraps to giue.

142 Let him haue time to ſee his friends his foes,
And merrie fooles to mocke at him reſort:
Let him haue time to marke how ſlow time goes
In time of ſorrow, and how ſwift and ſhort
His time of follie, and his time of ſport.
And euer let his vnrecalling crime
Haue time to waile th' abuſing of his time.

143 O time thou tutor both to good and bad,
Teach me to curſe him that thou taught'ſt this ill:
At his owne ſhadow let the theefe runne mad,
Himſelfe, himſelfe ſeeke euerie howre to kill,
Such wretched hāds ſuch wretched blood ſhuld ſpill.
For who ſo baſe would ſuch an office haue,
As ſclandrous deaths-man to ſo baſe a ſlaue.

144 The baſer is he comming from a King,
To ſhame his hope with deedes degenerate,
The mightier man the mightier is the thing

986. *doth*] *do* $Q_7$, State. *do's* Gild.[1] *does* Gild.[2], Sew., Evans.
993. *crime*] *time* $Q_5$–$Q_9$, State–Evans.
994. *th'*] *the* Capell MS., Mal., Var., Ald., Knt., Bell, Ktly., Cam., Del., Rol., Oxf., Neils., Pool., Yale, Rid.
*th'...time*] *the baseness of his crime* MS. conj. in $Q_6$ (Huntington).
996. *taught'st*] *taughts* $Q_5$–$Q_8$, Lint.
1001. *sclandrous*] $Q_2$. *slaundrous* $Q_3Q_4Q_5$. *sland'rous* Wh.[2], Kit. *slanderous* The rest.

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993. **his vnrecalling crime**] MALONE (ed. 1780): His crime which cannot be unacted. *Unrecalling* for *unrecalled*, or rather for *unrecallable*.

998. **Himselfe, himselfe**] See l. 174 n.

1001. **sclandrous**] SCHMIDT (1875): Disgraceful.—POOLER (ed. 1911): Ill-reputed, despicable.

**deaths-man**] STEEVENS (ed. 1780): Executioner.

1003. **hope**] CRAIG (ed. 1905): Heir-apparency. [He compares l. 605. Repeated by LEE (ed. 1907).]—ONIONS (*Sh. Glossary*, 1911): Person or thing that is the centre of one's hopes.

1004.] ØSTERBERG (*Jahrbuch*, 1929, LXV, 58) compares *The Raigne of King Edward the third*, 1596, sig. D2, "The greater man, the greater is the thing." See the notes to ll. 489 f.

That makes him honord, or begets him hate:
For greateſt ſcandall waits on greateſt ſtate.
The Moone being clouded, preſently is miſt,
But little ſtars may hide them when they liſt.

The Crow may bath his coaleblacke wings in mire,
And vnperceau'd flie with the filth away,
But if the like the ſnow-white Swan deſire,
The ſtaine vppon his ſiluer Downe will ſtay.
Poore grooms are ſightles night, kings glorious day,
Gnats are vnnoted whereſoere they flie,
But Eagles gaz'd vppon with euerie eye.

Out idle wordes, ſeruants to ſhallow fooles,
Vnprofitable ſounds, weake arbitrators,
Buſie your ſelues in skill contending ſchooles,
Debate where leyſure ſerues with dull debators:

1005. *honord*] *honoured* Evans.
1006. *greatest state*] *greater state* $Q_4$.
1009. *bath*] *bathe* $Q_3$+.
*coaleblacke*] Two words in Ew.
1010. *vnperceau'd*] *unperceived* Evans, Glo., Cam., Huds.², Herf., Dow., Bull.
1011. *snow-white*] Two words in $Q_9$.
1012. *his*] *the* Ew.
*siluer Downe*] Hyphened by Ktly.
1015. *Eagles*] *eagle* $Q_8Q_9$, Lint.
*gaz'd*] *gazed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
1016. *Out*] *Our* $Q_5$–$Q_9$, State, Lint., Ew. *Oh!* Gild.¹, Sew.¹ *O* Gild.², Sew.², Evans. *Out,* Capell MS., Mal.²+.
1018. *your*] *our* $Q_8Q_9$, Lint., Ew.
*skill contending*] Hyphened by $Q_3$+ (except $Q_8Q_9$, Gild.¹).

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1005. **begets**] SCHMIDT (1874): Produces.—LEE (ed. 1907) characteristically defines as "procures" with an eye on his interpretation of "the onlie begetter" of the *Sonnets*.

1013. **sightles night**] STEEVENS (ed. 1780) compares *King John*, V.vi.12, "eyeless night."—SCHMIDT (1875) defines *sightles:* Blind, dark.—BROWN (ed. 1913): Not "invisible night," as Pooler takes it, but night in which there is no sight; cf. *lightless hell*, v. 1555.

1013–1015.] GRAY (*S. P.*, 1928, XXV, 307) compares *Titus Andronicus*, IV.iv.81–86, "King, be thy thoughts imperious like thy name. Is the sun dimm'd that gnats do fly in it? The eagle suffers little birds to sing," etc.

1016. **Out**] MALONE (ed. 1790): An exclamation of abhorrence or contempt yet used in the north.

1018. **in skill contending schooles**] CRAIG (ed. 1905): Among schoolmen, who are wont to wrangle not for the sake of eliciting truth, but to display their skill in word-fence. [Repeated by LEE (ed. 1907).]

To trembling Clients be you mediators,
For me, I force not argument a ſtraw,
Since that my caſe is paſt the helpe of law.

147 In vaine I raile at oportunitie,
At time, at TARQVIN, and vnchearfull night,
In vaine I cauill with mine infamie,
In vaine I ſpurne at my confirm'd deſpight,
This helpeleſſe ſmoake of words doth me no right:
The remedie indeede to do me good,
Is to let forth my fowle defiled blood.

148 Poore hand why quiuerſt thou at this decree?
Honor thy ſelfe to rid me of this ſhame,
For if I die, my Honor liues in thee,
But if I liue thou liu'ſt in my defame;
Since thou couldſt not defend thy loyall Dame,
And waſt affeard to ſcratch her wicked Fo,
Kill both thy ſelfe, and her for yeelding ſo.

149 This ſaid, from her betombled couch ſhee ſtarteth,

1020. *you*] *their* Gild.[1], Sew., Evans. *your* Ew.
1022. *the*] Om. $Q_7$. *all* State, Gild., Sew., Evans.
1024. *vnchearfull*] **vnsearchfull* $Q_6$–$Q_9$, State–Evans.
1025. *mine*] *my* Ald., Knt., Bell, Huds.[1], Sta., Ktly., Oxf., Yale.
1028. *indeede*] *in deede* $Q_2$.
1029. *fowle defiled*] Qq., State–Evans, Ktly., Wynd., Neils.+. *foul, defiled*, Mal., Var., Coll.[1], Coll.[2], Hal. *foul, defiled* Ald., Knt., Bell, Huds.[1], Wh.[1], Coll.[3] Hyphened by Walker conj. (*Critical Examination*, 1860, I, 37) and the rest.
1030. *quiuerſt*] **quiuerest* $Q_6$–$Q_9$, Lint., Ew.
1033. *liu'ſt*] *liveſt* Glo., Cam., Huds.[2], Herf., Dow., Bull.
1035. *affeard*] *afraid* State, Gild., Sew., Ew., Evans, Mal.[1]
1037. *couch*] *coutch* $Q_5$. *coach* Sew.[1]
1037, 1039. *starteth...imparteth*] *starts...imparts* $Q_6$–$Q_9$, State–Evans.

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1021. **I force not**] MALONE (ed. 1780): I do not *value* or *esteem*.
1024. **vnchearfull**] *N. E. D.* (1926), citing this line: Cheerless.
1027. **helpelesse**] Cf. *Venus*, l. 604 n.
**smoake of words**] STEEVENS (ed. 1780) compares *King John*, II.i.229, "calm words folded up in smoke."—SCHMIDT (1875): Metaphorically, = phrases, idle words.—ONIONS (*Sh. Glossary*, 1911): Fig. applied to a 'mist' of words, mere talk.
1037. **betombled**] *N. E. D.* (1888), citing only this passage: Tossed in confusion, disordered.

To finde ſome deſp'rat Inſtrument of death,
But this no ſlaughter houſe no toole imparteth,
To make more vent for paſſage of her breath,
VVhich thronging through her lips ſo vaniſheth,
As ſmoake from ÆTNA, that in aire conſumes,
Or that which from diſcharged Cannon fumes.

In vaine (quoth ſhee) I liue, and ſeeke in vaine
Some happie meane to end a hapleſſe life.
I fear'd by TARQVINS Fauchion to be ſlaine,
Yet for the ſelfe ſame purpoſe ſeeke a knife;
But when I fear'd I was a loyall wife,
So am I now, ô no that cannot be,
Of that true tipe hath TARQVIN rifled me.

O that is gone for which I fought to liue,
And therefore now I need not feare to die,
To cleare this ſpot by death (at leaſt) I giue
A badge of Fame to ſclanders liuerie,

1038. *desp'rat*] **desperat* $Q_5$+ (except Wynd., Kit.).
1039. *no slaughter house*] $Q_2$. *no-slaughter house* $Q_3Q_4$. *no slaughterhouse* $Q_5Q_6$, Dyce, Glo., Cam., Wh.[2], Rol., Herf., Dow., Neils., Pool., Rid., Kit. *no-slaughter-house* Mal., Ald., Knt., Sta., Ktly., Del. *no-slaughterhouse* Huds.[2] *no slaughter-house* The rest.
1041. *thronging*] *thrunging* $Q_6Q_7Q_8$.
1043. *discharged*] *discharg'd* Gild.[1] *Cannon*] *canon* $Q_6$–$Q_9$, Lint., Ald.
1046. *Tarquins*] *Tarquin* $Q_4$. *Fauchion*] *faunchion* $Q_4$. *faulchion* Ew. *falchion* Mal.+.
1047. *selfe same*] $Q_2Q_3$. One word in $Q_4Q_5$, Ald., Knt.[1], Bell, Huds.[1], Ktly., Rol., Kit. Hyphened by the rest.
1048. *fear'd*] **fear'd*, $Q_3$–$Q_9$, State, Lint., Gild., Sew.[2], Ew., Evans, Mal., Var., Ald., Coll., Bell, Huds.[1], Ktly., Wh.[1], Hal., Del., Neils.
1054. *sclanders*] $Q_2$–$Q_5$. *slaunders* $Q_6$–$Q_9$, Lint. **slander's* The rest.

1039. **imparteth**] SCHMIDT (1874): Affordeth.
1045. **meane**] SCHMIDT (1875): That which is used to effect a purpose.
1050. **that true tipe**] DELIUS (ed. 1872): That stamp or title of faithfulness or purity—referring to l. 1048.—SCHMIDT (1875) defines *tipe:* Distinguishing mark.
1054.] MALONE (ed. 1780): In our author's time the servants of the nobility all wore silver *badges* on their liveries, on which the arms of their masters were engraved.—BELL (ed. 1855): The badge was the device, crest, or arms of the master, on a separate piece of cloth, or sometimes silver, worn in the form of a shield on the left sleeve. The colour of the livery was generally blue. [Borrowed by WYNDHAM (ed. 1898).]
**liuerie**] Cf. *Venus*, l. 506 n.

A dying life, to liuing infamie:
Poore helpleſſe helpe, the treaſure ſtolne away,
To burne the guiltleſſe casket where it lay.

152 VVell well deare COLATINE, thou ſhalt not know
The ſtained taſt of violated troth:
I will not wrong thy true affection ſo,
To flatter thee with an infringed oath:
This baſtard graffe ſhall neuer come to growth,
He ſhall not boaſt who did thy ſtocke pollute,
That thou art doting father of his fruite.

153 Nor ſhall he ſmile at thee in ſecret thought,
Nor laugh with his companions at thy ſtate,
But thou ſhalt know thy intreſt was not bought
Baſely with gold, but ſtolne from foorth thy gate.
For me I am the miſtreſſe of my fate,
And with my treſpaſſe neuer will diſpence,
Till life to death acquit my forſt offence.

1056. *stolne*] Qq., State, Lint., Bull. *stolen* Mal., Ald., Knt., Bell, Huds.[1], Ktly., Rol., Neils. *stol'n* The rest.
1057. *lay.*] *lay?* Oxf., Yale.
1061. *infringed*] *infring'd* Gild.[1]
1062. *graffe*] *grasse* $Q_3$–$Q_9$, State–Evans. *graft* Theobald conj. (Jortin, *Miscellaneous Observations*, 1732, II, 246).
1065. *thought*] *thoughts* $Q_9$.
1067. *intrest*] $Q_2$–$Q_5$. *int'rest* Wynd., Rid., Kit. *interest* The rest.
1068. *stolne*] Qq., State, Lint., Gild.[1], Sew.[1], Bull. *stolen* Mal., Var., Ald., Knt., Coll., Bell, Ktly., Wh.[1], Hal., Rol., Neils. *stol'n* The rest.
1071. *Till*] *'*Til* Ew., Capell MS. *forst*] *forse* $Q_4$. *frost* $Q_7$, State. *first* Gild.[1], Sew., Evans. *past* Gild.[2] *forced* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

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1062.] STEEVENS (ed. 1780): This sentiment is adopted from the *Wisdom of Solomon*, ch. 4. v. 3: "But the multiplying brood of the ungodly shall not . . . take deep rooting from bastard slips."

graffe] SCHMIDT (1874): Scion.—*N. E. D.* (1901), citing this line as a figurative use: A shoot or scion inserted in another stock.

1067. intrest] SCHMIDT (1874): Possession, property.

1069. mistresse of my fate] CRAIG (ed. 1905) compares *Julius Caesar*, I.ii.139, "masters of their fates." So LEE (ed. 1907).

1070. with . . . dispence] SCHMIDT (1874): Excuse, pardon. [He cites ll. 1279, 1704.]—BROWN (ed. 1913): Here (as in vv. 1279 and 1704) *dispense with* is used in the ecclesiastical sense: "grant a dispensation to," that is, pardon or condone.

I will not poyſon thee with my attaint,
Nor fold my fault in cleanly coin'd excuſes,
My ſable ground of ſinne I will not paint,
To hide the truth of this falſe nights abuſes.
My tongue ſhall vtter all, mine eyes like ſluces,
As from a mountaine ſpring that feeds a dale,
Shal guſh pure ſtreams to purge my impure tale.

By this lamenting Philomele had ended
The well-tun'd warble of her nightly ſorrow,
And ſolemne night with ſlow ſad gate deſcended
To ouglie Hell, when loe the bluſhing morrow
Lends light to all faire eyes that light will borrow.
But cloudie LVCRECE ſhames her ſelfe to ſee,

1073. *cleanly coin'd*] *cleanly coined* Ew. Hyphened by Capell MS., Mal.+ (except Coll., Wh.[1], Hal., Kit.).
1074. *of*] *with* $Q_8Q_9$, Lint., Ew.
1075. *falſe*] *falle* $Q_5$.
1076. *all,*] *all* $Q_8Q_9$.
1077. *mountaine ſpring*] Hyphened by Capell MS., Mal.+ (except Coll., Huds.[1], Wh.[1], Hal., Kit.).
1079. *this*] *this*, Gild.[2], Sew.[2], Capell MS., Evans+.
*Philomele*] *Philomel* Gild.+ (except Kit.).
1080. *well-tun'd*] Two words in $Q_2$–$Q_5$, Pool. *well-tuned* Glo., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull. *well tuned* Cam.
1081. *ſolemne*] *ſolemnſt* $Q_9$.
*ſlow ſad*] *ſlow, ſad*, Ew. Hyphened by Mal., Var., Ald., Knt., Bell, Dyce, Sta., Ktly., Cam.[1], Del., Huds.[2] *ſlow, ſad* Coll., Wh.[1], Hal.
*gate*] *gait* Ew., Mal.+.
1083. *will*] *would* $Q_6$–$Q_9$, State–Evans.

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1070, 1071.] LEE (ed. 1907): Never will I excuse my sin till life pardon my compelled offence at the call of death.

1072. **attaint**] Cf. l. 825 n.

1073. **cleanly coin'd**] SCHMIDT (ed. 1874): Forged in a neat manner, so as to have a good and spotless appearance.

1074. **sable ground**] FEUILLERAT (ed. 1927): The ground, or field, is the surface of a shield on which are represented the ensigns armorial composing a coat of arms. 'Sable' is the heraldic term for black.

1079. **Philomele**] See the *P. P.*, XX (14) n.

1079–1083.] BROWN (ed. 1913) compares Marlowe's *Hero and Leander, ca.* 1593, II, 327–334, "By this . . . he [Hesperus] the day bright-bearing car prepar'd, And ran before, as harbinger of light, And with his flaring beams mocked ugly Night, Till she, o'ercome with anguish, shame, and rage, Dang'd down to hell her loathsome carriage."

1080. **nightly sorrow**] See l. 1142 n.

1084. **cloudie**] See *Venus*, l. 725 n.
**shames**] SCHMIDT (1875): Is ashamed, blushes.—Cf. l. 1143.

And therefore ſtill in night would cloiſtred be. 1085

156 Reuealing day through euery crannie ſpies,
And ſeems to point her out where ſhe ſits weeping, 1087

1085. *cloistred*] $Q_2Q_3Q_4Q_6Q_7Q_8$, Neils., Kit. *cloister'd* The rest. State, Lint. *cloistered* $Q_5$. *cloist'red* *be*] Om. $Q_5$.

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1086.] C. A. HERPICH (*N. & Q.*, Sept. 23, 1911, p. 243) compares Marston's *Antonio's Revenge*, 1602, I.ii (Bullen's Marston, 1887, I, 109), "yon faint glimmering light Ne'er peeped through the crannies of the east."

1086, 1087.] A MS. in the library of the Duke of Northumberland at Alnwick contains, among other things, a work of BACON's, which Spedding published in 1870 as *A Conference of Pleasure*. The scribbles on the cover, which Spedding reproduces in facsimile (between pp. xxxiii and 1), have interested many Sh. students. Among them are the names of Bacon and (in various spellings and states of completeness) William Shakespeare, as well as a partial version of ll. 1086 f., "reuealing/ day through/ euery Crany/ peepes and/ see."—FURNIVALL (in Munro, *Sh. Allusion-Book*, 1909, I, 40 f.) prints the scribbles from Spedding's facsimile, adding: If the scribbler meant to put Shakspere's name to his *Lucrece* bit, this is the earliest quotation from S. with his name to it.—The Northumberland MS. was issued in a collotype facsimile and type transcript by F. J. Burgoyne in 1903. It is discussed in *New Shakespeareana*, 1903, II, 122 f., 1905, IV, 29–31.—T. Le M. DOUSE (*Examination of . . . the Northumberland Manuscript*, 1904, p. 6) reads one scribble as "revealing/ day through/ every Crany/ peepes and . . . / see/ Shak/" and remarks: "The scribbler sticks fast at the second line, and wisely refers to the author ('see Shak'). His *peepes* would derange the whole set of rimes; it was probably suggested, however, by a dim recollection of *peeping* at the end of [l. 1089]." He identifies the writer (pp. 7–11) as JOHN DAVIES of Hereford.—LEE (ed. 1905, p. 24): Fragments of . . . [these two lines] are quoted in the disjointed contemporary scribble which defaces the outside leaf of an early manuscript copy of some of Bacon's tracts in the Duke of Northumberland's library at Alnwick; the words were probably written down very early in the seventeenth century. . . . The crude excerpt from *Lucrece* runs:—'reuealing day through euery Crany peepes and see.' The careless scribble has little significance, and was possibly the work of a scribe testing a new pen. No attention need be paid to the arguments which would treat the manuscript rigmarole as evidence of Bacon's responsibility for Shakespeare's works.—WILLIAM THOMPSON (*Quarterly Review*, 1925, CCXLIV, 209–226) discusses the MS., and concludes that much of it is written in Sh.'s own hand: [P. 218] How convincingly it is brought home to us that this is no idle scribbler's work and that only Shakespeare himself could have noted down the thought and later have worked it up and altered it as the needs of his versification demanded! . . . [P. 221] An examination of the scribblings . . . [indicates] that only Shakespeare himself could have written them. . . . [P. 226] It may reasonably be stated that this partially burnt sheet of paper will be con-

To whom ſhee ſobbing ſpeakes, ô eye of eyes,
VVhy pry'ſt thou throgh my window? leaue thy peeping,
Mock with thy tickling beams, eies that are ſleeping;
Brand not my forehead with thy percing light,
For day hath nought to do what's done by night.

157 Thus cauils ſhee with euerie thing ſhee ſees,
True griefe is fond and teſtie as a childe,
VVho wayward once, his mood with naught agrees,
Old woes, not infant ſorrowes beare them milde,
Continuance tames the one, the other wilde,
Like an vnpractiz'd ſwimmer plunging ſtill,
VVith too much labour drowns for want of skill.

158 So ſhee deepe drenched in a Sea of care,

1089. *pry'ſt*] *priest* Knt.[1] *pryest* Bell, Knt.[2]
1092. *nought*] *naught* Dyce, Wh.[1], Bull., Yale, Kit.
1093. *euerie*] *ev'ry* State.
1094. *fond*] *fond*, State, Gild., Sew., Evans, Capell MS.
1095. *naught*] *nought* $Q_2$+ (except Dyce, Wh.[1], Bull., Kit.).
1098. *vnpractiz'd*] **unpracticed* Ew., Glo., Cam., Huds.[2], Wh.[2], Oxf., Herf., Dow., Bull.
1100. *deepe drenched*] *deep trenched* Gild.[1] *deep-trenched* Sew.[1] Hyphened by Capell MS., Mal.+ (except Coll., Wh.[1], Hal., Kit.).

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sidered one of the most valuable documents in the world.—CHAMBERS (*William Sh.*, 1930, II, 196): A suggestion that the scribbler was Shakespeare is absurd. . . . I take him to have been Adam Dyrmonth [whose name appears among the scribbles].

1088. **ô eye of eyes**] LEE (ed. 1907): Cf. line 356.

1090. **tickling**] SCHMIDT (1875): Cajoling, stirring up to pleasure.

1092. **to do**] WYNDHAM (ed. 1898): To do with.—On the omission of the preposition see ABBOTT, 1870, pp. 131–137, and cf. the *L. C.*, l. 31.

1094.] FEUILLERAT (ed. 1927) calls attention to a letter by WILLIAM CAIRNS in *Literature* (London), July 29, 1899, p. 111, which runs in part: The contrast here is not of true grief with false, but of new grief with old; therefore the word "true," understood in its ordinary sense, has no meaning in connexion with its context. The stanza appeared as quoted in the 1594 edition of the *Lucrece* . . . and has, so far as I am aware, remained unaltered in every subsequent edition; nor does my knowledge of Shakesperian literature enable me to recall any comment, editorial or other, containing allusion to this doubtful word. . . . The suggestion of an original misprint which has, for three centuries, escaped the notice of Shakesperian editors hardly seems feasible or sufficient to justify the substitution of "New," or of some monosyllabic synonym.

1096. **beare them**] SCHMIDT (1874): Reflectively [*sic*] . . . to behave.

1097. **Continuance**] SCHMIDT (1874): Duration.

Holds diſputation with ech thing ſhee vewes,
And to her ſelfe all ſorrow doth compare,
No obiect but her paſſions ſtrength renewes:
And as one ſhiftes another ſtraight inſewes,
Somtime her griefe is dumbe and hath no words,
Sometime tis mad and too much talke affords.

The little birds that tune their mornings ioy,
Make her mones mad, with their ſweet melodie,
"For mirth doth ſearch the bottome of annoy,
"Sad ſoules are ſlaine in merrie companie,
"Griefe beſt is pleaſ'd with griefes ſocietie;
"True ſorrow then is feelinglie ſuffiz'd,
"VVhen with like ſemblance it is ſimpathiz'd.

1103. *passions*] *passion's* Gild.², Sew.², Evans+ (except Herf.). *passions'* Capell MS.
1104. *straight*] *strait* Gild.², Sew.², Evans.
1105. *Somtime*] **Sometimes* $Q_5$–$Q_9$, State–Evans.
1106. *Sometime*] *Sometimes* Gild.², Sew.², Evans.
1107. *mornings*] *morning* $Q_4$.
1109. *"For mirth*] *For "mirth* Wynd.
1111. *pleas'd*] *pleased* $Q_6Q_7Q_8$, Lint., Glo., Cam., Huds.², Wh.², Herf., Dow., Bull., Rid.
*societie;*] *societie?* $Q_8$–$Q_7$.
1112, 1113. *suffiz'd...simpathiz'd*] *surpriz'd...*simpathiz'd* State, Gild., Sew., Evans. *sufficed...*sympathized* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull., Pool.

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1100. Sea of care] CRAIG (ed. 1905) compares *Hamlet*, III.i.59, "a sea of troubles."

1103.] I. e. there is no object that doesn't renew the strength of her grief.

1105, 1106.] STEEVENS (ed. 1780): Thus, Lothario speaking of Calista [in Rowe's *Fair Penitent*, 1703, I.1, sigs. B3ᵛ–B4]: "At first her Rage was dumb, and wanted Words, But when the Storm found way, 'twas wild and loud. Mad as the Priestess of the *Delphick* God."

1107–1109.] MALONE (ed. 1780): So the unhappy king Richard II. in his confinement exclaims [V.v.61]: "This music mads me. . . . " Shakspeare has here (as in all his writings) shewn an intimate acquaintance with the human heart. Every one that has felt the pressure of grief will readily acknowledge that "mirth doth search the bottom of annoy."

1109.] CRAIG (ed. 1905): For mirth gives pain to, probes to the very quick, the troubled breast. [Repeated by LEE (ed. 1907). But the meaning is not "probes to the very quick" but rather "probes to the very bottom of the wound."]

1113.] SCHMIDT (1875, *s. v. sympathize*): When it meets with the semblance of the same suffering.—KITTREDGE: When it is brought into association with similar suffering.

"Tis double death to drowne in ken of ſhore,
"He ten times pines, that pines beholding food,
"To ſee the ſalue doth make the wound ake more:
"Great griefe greeues moſt at that wold do it good;
"Deepe woes roll forward like a gentle flood,
VVho being ſtopt, the boũding banks oreflowes,
Griefe dallied with, nor law, nor limit knowes.

You mocking Birds (quoth ſhe) your tunes intombe
VVithin your hollow ſwelling feathered breaſts,
And in my hearing be you mute and dumbe,
My reſtleſſe diſcord loues no ſtops nor reſts:
"A woefull Hoſteſſe brookes not merrie gueſts.

1116. *ake*] Qq., State—Mal., Var., Ktly. *ache* The rest.

1117. *wold*] *will* State, Gild., Sew., Evans.

1119. *VVho*] *Which* State, Gild., Sew., Ew., Evans.

1120. *dallied*] *dally'd* Gild.[2], Sew.[2], Evans, Capell MS.

1121. *You*] *Ye* Ew.
*mocking Birds*] Hyphened by Hal.

1122. *hollow swelling*] Hyphened by Gild.[2]+ (except Sew.[1], Ew., Coll.[1], Coll.[2], Huds.[1], Wh.[1], Hal., Wynd., Bull., Rid.).
*feathered*] $Q_8Q_9$, Lint., Neils., Kit. *feathred* $Q_2$—$Q_7$. *feather'd* The rest.

1123. *mute and*] **euer* $Q_6$—$Q_9$, State—Evans.

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1114. **ken**] SCHMIDT (1874): Sight, eyeshot. [So *N. E. D.* (1901), citing this line as its first example.]

1115. **pines**] POOLER (ed. 1911): Starves, as in l. 905. [See also l. 858 n.]

1123. **mute and dumbe**] MALONE (ed. 1780) cites "the same pleonasm of expression" in *Hamlet*, II.ii.137.

1124–1134.] NAYLOR (*Sh. and Music*, 1896 [1931 ed., pp. 22–26]): The first line contains a quibble on "rests" and "restless" discord. The word "relish" . . . [is] the name for an elaborate ornament in lute music. . . . "Nimble notes" was used . . . as we should use the term "brilliant music." Lucrece was in no humour for trills and runs, but rather for dumps, where she could keep slow time with her tears. The dumpe . . . was a slow, mournful dance. . . . A "strain" is the proper Elizabethan word for a formal phrase of a musical composition. . . . "Diapason" meant the interval of an octave. Here Lucrece says she will "bear the diapason" with deep groans, i. e. "hum" a "burden" or drone in some lower octave than the nightingale's "descant." . . . To "descant" meant to sing or play an *extempore* second "part" to a written melody. . . . The modern equivalent for "bear a part" (line 1135) is "sing a part." . . . [L. 1141 means] to "tune" the strings, i. e. to "stop" the string accurately at each semitone.—A. H. MONCUR-SIME (*Sh.: His Music*, 1917, p. 100) cites this "remarkable passage," where "the Poet draws upon Music

Raliſh your nimble notes to pleaſing eares, 1126
"Diſtres likes dũps whẽ time is kept with teares.

Come Philomele that ſing'ſt of rauiſhment,
Make thy ſad groue in my diſheueld heare,
As the danke earth weepes at thy languiſhment: 1130
So I at each ſad ſtraine, will ſtraine a teare,
And with deepe grones the Diapaſon beare:
For burthen-wiſe ile hum on TARQVIN ſtill,
VVhile thou on TEREVS deſcants better skill. 1134

1126. *Ralish*] *Relish* $Q_4Q_6$+.
1127. *likes*] *like* $Q_9$.
1128. *Philomele*] *Philomel* Gild.+ (except Kit.).
*that*] *thou* Evans.
1129. *groue*] *grone* $Q_5$.
*heare*] $Q_2Q_3Q_5Q_6Q_7$. *hear* Ktly. **hair* The rest.
1130. *danke*] *damp* Ew.
1131. *a*] *my* State, Gild., Sew., Evans.
1133. *burthen-wise*] *burden-wise* State, Gild., Sew., Evans, Coll.+ (except Bell, Ktly., Wh.[1], Knt.[2], Oxf., Bull., Yale, Kit.).
1133, 1134. *Tarquin still...Tereus... skill*] *Tarquin's ill...Tereus'...still* Steevens conj. (Mal.).
1134. *Tereus*] *Iereus* $Q_5$.
*descants*] Qq., State, Lint., Gild., Sew.[2], Evans, Neils., Pool., Rid., Kit. *discants* Ew. *descant'st*, Mal., Var., Coll.[1], Bell, Huds.[1], Wh.[1] *descant'st* Capell MS. and the rest.

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for all kinds of similes, and these are marvellously apt and telling." In contrast he says (p. 101) musical allusions "are few and somewhat fragmentary" in *Venus* except for ll. 835–840.

1126.] SCHMIDT (1875, *s. v. relish*): Tune your merry songs where people like to hear them.—R. J. CUNLIFFE (*New Sh. Dictionary*, 1910, p. 256) defines *relish:* Sing, Warble. [So ONIONS (*Sh. Glossary*, 1911), but see NAYLOR, above.]

**pleasing eares**] MALONE (ed. 1780): If *ears* be right, *pleasing*, I think, was used by the poet for *pleased*.—LEE (ed. 1907): Ears likely to be pleased.

1127. **dũps**] MALONE (ed. 1780): A *dump* is a melancholy song.

1129. **disheueld heare**] EWIG (*Anglia*, 1899, XXII, 26) compares Chaucer's legend, l. 1829, "al dischevele, with hire heres cleere" (see p. 435, below).

1130. **languishment**] SCHMIDT (1874): State of pining . . . in sorrow.—Cf. l. 1141.

1131–1134.] WYNDHAM (ed. 1898) cites an apparent borrowing of these lines by Drayton, *Idea*, 1599, Sonnet 9 (9–12).

1132. **Diapason**] *N. E. D.* (1897), citing this line: An air or bass sounding in exact concord, i. e. in octaves.

1133. **burthen-wise**] BROWN (ed. 1913): The "burden" is usually the refrain of a song, but here it is identical with the "bourdon" . . . , that is, the bass vocal accompaniment of the melody.

1134. **Tereus**] See the *P. P.*, XX (14) n.

**descants**] ABBOTT (1870, p. 242) gives other examples of verbs end-

And whiles againſt a thorne thou bear'ſt thy part,
To keepe thy ſharpe woes waking, wretched I
To imitate thee well, againſt my heart
VVill fixe a ſharpe knife to affright mine eye,
VVho if it winke ſhall thereon fall and die.
Theſe meanes as frets vpon an inſtrument,
Shal tune our heart-ſtrings to true languiſhment.

And for poore bird thou ſing'ſt not in the day,

1135. *whiles*] *while* Gild., Sew., Evans.

1141. *tune*] **turne* $Q_8Q_9$, Lint., Ew.
*true*] *giue* $Q_4$.

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ing in *t* in which "the second person sing. often becomes *-ts* for euphony." See also l. 878 and Textual Notes.—ONIONS (*Sh. Glossary*, 1911): Sings a descant or air, (hence) 'sings with a small, yet pleasant and shrill voice as birds doe' . . . , warbles.

1134. **better skill**] MALONE (ed. 1780): There seems to be something wanting to complete the sense. . . . [He suggests "with better skill"] but this will not suit the metre. [His suggestion is repeated by DYCE (ed. 1832), KNIGHT (ed. 1841), BELL (ed. 1855), LEE (ed. 1907), POOLER (ed. 1911).] —COLLIER (ed. 1843): *I. e. with* better skill; unless we suppose "descant'st" used as a verb transitive.—ROLFE (ed. 1883): *Skill* must be regarded as the direct object of *descant'st*.—WYNDHAM (ed. 1898) objects to *with . . . skill:* [Sh.] makes *Lucrece* contrast her sad, monotonous accompaniment of groans . . . with the treble descant of the nightingale. . . . The one he compares to a single droning base, chiefly in the diapason or lower octave; the other to the 'better skill' or more ingenious artifice of a contrapuntal melody scored above it.

1135, 1136.] See l. 1080 and the *P. P.*, XX (10) n.—"Cuthbert Bede" (i. e. EDWARD BRADLEY, "Sh.'s Nightingale," *Belgravia*, June, 1879, pp. 424–433) discusses this matter as well as Sh.'s error (l. 1142) "of representing the nightingale as a night-singer only."—NAYLOR (*Sh. and Music*, 1896, p. 26): There is a quaint illustration of ll. 1135–6 . . . in the words of a favourite old part song of King Henry VIII., 'By a bank as I lay,' . . . [which says,] 'She syngeth in the thyke; and under her brest A pricke, to kepe hur fro sleepe.'

1136–1138.] PARROTT (*M. L. R.*, 1919, XIV, 31) compares this "absurd" passage with "the fantastic advice [in *Titus Andronicus*, III.ii.16 f.] to Lavinia to get a little knife between her teeth and make a hole against her heart."

1139.] MALONE (ed. 1780): Shakspeare seldom attends to the last antecedent. The construction is—*Which* heart, *if the* eye *wink, shall fall* &c. [So WYNDHAM (ed. 1898).]—PORTER (ed. 1912): *Who* refers to *I* (l. 1136), *it* to *eye* [l. 1138]. [An unlikely explanation.]

**winke**] See l. 375 n.

1142.] MALONE (ed. 1790) compares the same error in *The Merchant of*

As ſhaming anie eye ſhould thee behold:
Some darke deepe deſert ſeated from the way,
That knowes not parching heat, nor freezing cold
VVill wee find out: and there we will vnfold
To creatures ſtern, ſad tunes to change their kinds,
Since mē proue beaſts, let beaſts bear gētle minds.

As the poore frighted Deare that ſtands at gaze,
VVildly determining which way to flie,
Or one incompaſt with a winding maze,
That cannot tread the way out readilie:
So with her ſelfe is ſhee in mutinie,
To liue or die which of the twaine were better,
VVhen life is ſham'd and death reproches detter.

1144. *darke deepe*] *dark, deep* Bell. Hyphened by Dyce, Sta., Del., Huds.², Bull.

1145. *not*] *nor* $Q_6$–$Q_9$, State–Mal.¹, Ald., Knt., Oxf.

1146. *VVill wee*] *We will* Gild., Sew., Evans, Ald., Knt., Bell, Huds.¹, Sta., Ktly., Oxf., Yale.

1147. *stern, sad tunes*] Qq., State–Evans, Huds.¹, Neils., Rid. *stern sad tunes* Coll.¹, Coll.², Wh.¹, Hal. *stern sad tunes*, The rest.

1148. *mē*] *me* $Q_4$ (Malone 327) apparently.

1150. *flie*] *fly* $Q_5$+.

1151. *incompaſt*] *in compaſt* $Q_4Q_8$.

1152. *tread*] *thread* Ew.

1155. *sham'd*] *shamed* Gild.², Glo., Cam., Coll.³, Huds.², Wynd., Herf., Dow., Bull.

*death*] *Death* State, Gild., Sew., Mal.¹, Ald., Knt.¹, Bell, Ktly.

*reproches*] $Q_2$–$Q_8$. *reproaches* $Q_9$, State–Evans, Mal.², Var. *Reproaches* Mal.¹ *Reproach's* Ald., Bell, Ktly. *reproach's* Capell MS. and the rest.

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*Venice*, V.i.104, "The nightingale, if she should sing by day."—SWAINSON (*Provincial Names and Folk Lore of British Birds*, 1885, p. 20): It was a commonly received belief that the nightingale never sings by day: hence her name. . . . [The belief] is perfectly erroneous, as she sings by day as constantly as by night, only in the daytime her voice is lost in the chorus of the other birds.—See the notes to ll. 1135 f.

1144. desert . . . way] SCHMIDT (1874, 1875): Uninhabited tract of land situated away from a path or road.

1147. stern] SCHMIDT (1875): Fierce and rude; cruel, ferocious.

to change their kinds] CRAIG (ed. 1905): To alter their dispositions.

1149. stands at gaze] *N. E. D.* (1901): Said of a deer . . . in the attitude of gazing, esp. in wonder, expectancy, bewilderment.

1154.] STEEVENS (ed. 1780) compares *Hamlet*, III.i.56, "To be, or not to be —that is the question."

1155.] MALONE (ed. 1780): *Reproaches* is here, I think, the Saxon genitive:—When Death is the debtor of *Reproach*. . . . She debated whether it were better to live or to destroy herself; life being disgraceful in consequence of her

To kill my ſelfe, quoth ſhee, alacke what were it, 1156
But with my body my poore ſoules polluſion?
They that looſe halfe with greater patience beare it,
Then they whoſe whole is ſwallowed in confuſion.
That mother tries a mercileſſe concluſion, 1160
VVho hauing two ſweet babes, when death takes one,
VVill ſlay the other, and be nurſe to none.

My bodie or my ſoule which was the dearer?
VVhen the one pure, the other made deuine,
VVhoſe loue of eyther to my ſelfe was nearer? 1165
VVhen both were kept for Heauen and COLATINE:
Ay me, the Barke pild from the loftie Pine,
His leaues will wither, and his ſap decay, 1168

1158. *loose*] *lose* $Q_8$+ (except Ew.).
1159. *swallowed*] *swallow'd* Gild.[2], Sew.[2], Evans+ (except Sta., Dow., Neils., Kit.).
1163. *my*] Om. $Q_8$, Lint.
*which*] *or which* $Q_7$.
1163–1166. *dearer?...deuine,...nearer?...Colatine:*] *dearer,...divine?...nearer,...*Colatine?* Sew.[1], Coll., Huds.[1]+ (except Ktly., Kit.). *dearer?...*divine....nearer?...Collatine.* Mal., Var., Ald., Knt., Bell, Ktly. *dearer...divine?...nearer...Collatine?* Kit.
1166. *for*] *from* Sew., Evans.
1167. *Ay*] *Ah* Ew., Evans, Mal., Var., Ald., Knt., Coll., Bell, Huds., Ktly., Wh.[1], Hal., Del.
1167, 1169. *pild...pild*] $Q_2$–$Q_8$. *pil'd...pill'd* $Q_9$. *peal'd...peal'd* State, Gild., Sew., Evans. *pill'd...pill'd* Bull., Rid. *pil'd...pil'd* Kit. *peel'd...peel'd* The rest.

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violation, and her death being a *debt* which she *owes* to the *reproach* of her conscience.—BOSWELL (ed. 1821): We need not look for a *Saxon* genitive here: the genitive of *reproach* cannot be pronounced without an additional syllable.—BELL (ed. 1855): Death is a debt due to self-reproach.—POOLER (ed. 1911) on Malone's paraphrase: This is to make Lucrece the debtor. Perhaps, in spite of the contrast with life, death is personified and represented as being bound to slay Lucrece in satisfaction of the claims of reproach.—BROWN (ed. 1913): [Malone's and Pooler's] explanations overlook the fact that in this line we have a continuance of the alternative clearly stated in 1154. As the first part of the line gives the motive for suicide, the last part gives the reason for *not* taking her own life; namely, that her death would be debtor to reproach. That is, she fears that her death might become an occasion of reproach.—RIDLEY (ed. 1935): [I] suppose that death being reproach's debtor means no more than that death would be liable to reproach.

1157. **with my body**] POOLER (ed. 1911): *I. e.* with my body's *sc.* pollution. Suicide would add to the ruin of her body, the ruin of her soul. It is not a Roman thought.

1160. **conclusion**] MALONE (ed. 1780): Experiment.

1167, 1169. **pild**] *N. E. D.* (1909), *s. v. pill*, citing these lines: Stripped off.

So muſt my ſoule her barke being pild away.

Her houſe is ſackt, her quiet interrupted,
Her manſion batterd by the enemie,
Her ſacred temple ſpotted, ſpoild, corrupted,
Groſſie ingirt with daring infamie.
Then let it not be cald impietie,
If in this blemiſht fort I make ſome hole,
Through which I may conuay this troubled ſoule.

Yet die I will not, till my COLATINE
Haue heard the cauſe of my vntimelie death,
That he may vow in that ſad houre of mine,
Reuenge on him that made me ſtop my breath,
My ſtained bloud to TARQVIN ile bequeath,
VVhich by him tainted, ſhall for him be ſpent,
And as his due writ in my teſtament.

My Honor ile bequeath vnto the knife
That wounds my bodie ſo diſhonored,
Tis Honor to depriue diſhonord life,

1169. *barke*] *barque* $Q_9$.
1171. *batterd*] *battered* $Q_6$–$Q_9$, Lint.
1172. *temple*] *table* Var.
1175. *fort*] *part* $Q_8Q_9$, Lint., Ew.
1177. *till*] **til* Ew., Capell MS.
1181. *ile*] *I* Gild.[2], Sew.[2], Evans.
1182. *by him*] *for him* $Q_1$ (2 Bodley copies, Sion). *by him*, Gild.[1]
1183. *due writ*] *due, writ* $Q_7Q_8Q_9$, State–Mal., Var., Ald., Bell, Sta., Ktly.
1184. *My*] *Mine* Oxf., Yale.
1185. *dishonored*] *dishonour'd* Ald.
1186. *dishonord*] **dishonored* $Q_6$–$Q_9$, State, Lint., Gild., Sew.[2], Ew., Evans.

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[The consistent modernization of this word to *peeled* seems hard to defend: see Textual Notes.]

1170–1173.] See ll. 722–728 n., and with *sacred temple*, l. 1172, compare l. 719.

1173. **ingirt**] See l. 221 n.

1180. **stop my breath**] MALONE (ed. 1780) cites a similar phrase in *Othello*, V.ii.202.

1181–1206.] The "testament," here well illustrated, is discussed by E. C. PERROW, "The Last Will and Testament as a Form of Literature," *Transactions of the Wisconsin Academy*, 1913, XVII, 682–753. Other good Elizabethan examples, in addition to many noted by him, appear in J. C.'s *Alcilia*, 1595 (ed. Grosart, 1879, pp. 47 f.), and Nicholson's *Acolastus*, 1600, sig. D4.

1186. **depriue**] SCHMIDT (1894): Rob, take away.

The one will liue, the other being dead.
So of ſhames aſhes ſhall my Fame be bred,
For in my death I murther ſhamefull ſcorne,
My ſhame ſo dead, mine honor is new borne.

171 Deare Lord of that deare iewell I haue loſt,
VVhat legacie ſhall I bequeath to thee?
My reſolution loue ſhall be thy boſt,
By whoſe example thou reueng'd mayſt be.
How TARQVIN muſt be vſ'd, read it in me,
My ſelfe thy friend will kill my ſelfe thy ſo,
And for my ſake ſerue thou falſe TARQVIN ſo.

172 This briefe abridgement of my will I make,
My ſoule and bodie to the skies and ground:
My reſolution Husband doe thou take,
Mine Honor be the knifes that makes my wound,
My ſhame be his that did my Fame confound;
And all my Fame that liues diſburſed be,
To thoſe that liue and thinke no ſhame of me.

173 Thou COLATINE ſhalt ouerſee this will,

1188. *Fame*] *frame* Dyce$^{3}$.
1189. *murther*] *murder* $Q_9$+ (except Lint., Knt., Wh., Rol., Yale, Kit.).
1190. *mine*] *my* $Q_4$–$Q_9$, State–Evans.
*new borne*] $Q_2$–$Q_8$. *new born* $Q_9$, State, Gild., Sew., Evans, Kit. *new-born* The rest.
1193. *resolution loue*] *resolution, *loue*, $Q_8$+.
*boſt*] *hoaſt* $Q_9$.
1194. *reueng'd*] *revenged* Glo., Cam., Huds.$^{2}$, Herf., Dow., Bull.
1195. *vs'd*] *used* Knt., Glo., Cam., Huds.$^{2}$, Wynd., Herf., Dow., Bull.
1200. *resolution Husband*] *resolution (husband)* $Q_2$–$Q_9$, State–Evans. *resolution, husband*, Capell MS., Mal.+.
*thou*] *you* $Q_4$–$Q_9$, State–Mal.$^{1}$
1201. *Mine*] *My* State, Gild., Sew., Evans, Pool.
*knifes*] *knife* $Q_9$. *knife's* State+.
*makes*] *make* $Q_6Q_7$, State.
1203. *disbursed be,*] $Q_2Q_6Q_7$. *disbursed, be* $Q_8Q_9$. *bisbursed be* Lint. *disbursed be* The rest.
1205. *Thou*] *Then* $Q_5$–$Q_9$, State, Lint., Gild., Ew. *When* Sew., Evans.
*ſhalt*] *ſhall* $Q_6$–$Q_9$, State–Evans.

1188–1190.] FEUILLERAT (ed. 1927): Like the Phoenix which was supposed to rise again from its own ashes.

1199.] POOLER (ed. 1911) compares *Richard II*, IV.i.97–100, and Sh.'s own will (Chambers, *William Sh.*, 1930, II, 170), "I Comend my Soule into the handes of god . . . And my bodye to the Earth."

How was I ouerſeene that thou ſhalt ſee it?
My bloud ſhall waſh the ſclander of mine ill,
My liues foule deed my lifes faire end ſhall free it.
Faint not faint heart, but ſtoutlie ſay ſo be it,
Yeeld to my hand, my hand ſhall conquer thee,
Thou dead, both die, and both ſhall victors be.

This plot of death when ſadlie ſhee had layd,
And wip't the briniſh pearle from her bright eies,
VVith vntun'd tongue ſhee hoarſlie cals her mayd,
VVhoſe ſwift obedience to her miſtreſſe hies.
"For fleet-wing'd duetie with thoghts feathers flies,
Poore LVCRECE cheeks vnto her maid ſeem ſo,

1206. *was I*] *I was* Sta.
1207. *sclander*] **slaunder* $Q_4$+.
*ill,*] *ill?* $Q_4Q_5$.
1208. *liues*] *lifes* $Q_2$–$Q_8$. *live's* Kit. *life's* The rest.
1210. *my hand shall*] *shall* $Q_7$. *and it shall* $Q_8Q_9$, Lint., Ew. *and that shall* State, Gild., Sew., Evans.
1211. *both die*] *doth die* $Q_7$. *that dies* State, Gild., Sew., Evans. *that die* Ew.
1213. *wip't*] *wiped* Gild.², Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
1214. *vntun'd*] *untuned* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*cals*] *calds* $Q_2$. **cald* $Q_3$–$Q_8$. *call'd* $Q_9$, State–Mal., Var., Ald., Knt., *Bell, Sta., Oxf., Yale.
1216. "*For*...] *For* "... Wynd.
*fleet-wing'd duetie*] Three words in $Q_8Q_4Q_5$. *fleet wingd-duty* $Q_9$. *swift-wing'd duty* Dyce², Dyce³, Huds.², Kit.
*thoghts*] *thought's* State, Gild.+.

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1205. **ouersee this will**] STEEVENS (ed. 1780): The *overseer* of a will was, I suppose, designed as a check upon executors. Our author appoints John Hall and his wife for his *executors*, and Thomas Russel and Francis Collins as his *overseers*.—MALONE (the same): *Overseers* were frequently added in Wills from the superabundant caution of our ancestors; but our law acknowledges no such persons, nor are they . . . invested with any legal rights whatsoever. In some old Wills the term *overseer* is used instead of *executor*.

1206. **ouerseene**] SCHMIDT (1875): Confounded, disabled.—*N. E. D.* (1909): Deceived, deluded.—H. LITTLEDALE (in *Sh.'s England*, 1916, I, 531 f.): Belief in the Evil Eye is shown chiefly by the terms 'overlooked' and 'overseen.' . . . Lucrece actually plays on the word [here].

1212–1296.] LEE (ed. 1905, p. 17): [The maid] is unknown to Ovid or Livy. This new episode coincides, possibly by accident, with a scene in the French tragedy of *Lucrece* of 1566. No other parallel is met with.—IDEM (ed. 1907) adds details which I have been unable to verify: "Lucrèce. Tragédie avec des chœurs" by Nicolas Filleul, printed in *Les Théâtres de Gaillon*, Rouen, 1566.

1216. **with thoghts feathers flies**] STEEVENS (ed. 1780) compares *King John*, IV.ii.174 f., "set feathers to thy heels, And fly (like thought)."

As winter meads when ſun doth melt their ſnow. 1218

175 Her miſtreſſe ſhee doth giue demure good morrow,
VVith ſoft ſlow-tongue, true marke of modeſtie, 1220
And ſorts a ſad looke to her Ladies ſorrow,
(For why her face wore ſorrowes liuerie.)
But durſt not aske of her audaciouſlie,
VVhy her two ſuns were clowd ecclipſed ſo,
Nor why her faire cheeks ouer-waſht with woe. 1225

176 But as the earth doth weepe the Sun being ſet,
Each flowre moiſtned like a melting eye:
Euen ſo the maid with ſwelling drops gan wet
Her circled eien inforſt, by ſimpathie 1229

1218. *winter meads*] Hyphened by State.
*doth*] *dos* State. *do's* Gild.[1] *does* Gild.[2], Sew., Evans.
1220. *soft slow-tongue*] $Q_2$. Three words in $Q_3$–$Q_9$, State–Evans, Coll., Huds.[1], Wh.[1], Oxf., Cam.[2], Wynd., Neils., Pool., Yale, Rid. *soft-slow tongue* The rest.
*marke*] **markes* $Q_4$–$Q_9$, State, Lint., Gild.[1], Sew.[1], Ew.
1221. *sorts*] *soars* Lint., Ew.
1222. *For why*] *For why*, Sew., Evans, Coll., Wh.[1], Hal., Rol., Oxf. *For why?* Mal., Var., Ald., Knt., Bell, Huds.[1], Ktly., Wynd. Hyphened by Kit.
1224. *suns*] *sons* State.
*clowd ecclipsed*] Hyphened by $Q_3$+.
1225. *ouer-washt*] Two words in $Q_5Q_6Q_7$.
1226. *weepe*] *weep*, State+.
1227. *moistned*] Qq., State. *moistened* Ew. *moist'ned* Wynd., Neils., Kit. *moisten'd* The rest.
1228. *Euen*] *E'en* State, Gild., Sew., Evans.
*gan*] Qq., State, Lint., Gild.[1], Ew., Dyce, Glo., Wh.[2], Rol., Wynd., Herf., Dow., Neils., Bull., Yale, Kit. *'gan* The rest.
1229. *eien inforst,*] $Q_2Q_3Q_5Q_6Q_7$, State. *eyen inforc'd* $Q_4$. *eyne enforced*, Gild.[1] *eyne, enforced* Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull. **eyne, enforc'd* The rest.

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1219. **demure**] SCHMIDT (1874): Sober, modest.
1221. **sorts**] SCHMIDT (1875): Adapts.—See l. 899 n.
1222. **For why**] See the *P. P.*, X (8, 10) n.
1226. **weepe**] Cf. *Venus*, l. 2.
1228–1236.] WALKER (*Critical Examination*, 1860, III, 354) asserts that Sh. was following Sidney's *Arcadia*, 1590, bk. I, ch. 10 (ed. Feuillerat, 1912, I, 64 f.): "Looking into the coach, he found in the one end a Lady of great beautie. . . . In the other, two Ladies, (who by their demeanure shewed well, they were but her servants) . . . having in their faces a certaine waiting sorrow, their eies being infected with their mistres weeping."
1229. **circled eien**] SCHMIDT (1874): Round eyes? or eyes surrounded with black circles?—ONIONS (*Sh. Glossary*, 1911): Rounded, circular [eyes].

Of thoſe faire Suns ſet in her miſtreſſe skie,
VVho in a ſalt wau'd Ocean quench their light,
VVhich makes the maid weep like the dewy night.

177 A prettie while theſe prettie creatures ſtand,
Like Iuorie conduits corall ceſterns filling:
One iuſtlie weepes, the other takes in hand
No cauſe, but companie of her drops ſpilling.
Their gentle ſex to weepe are often willing,
Greeuing themſelues to geſſe at others ſmarts,
And thē they drown their eies, or break their harts.

178 For men haue marble, women waxen mindes,
And therefore are they form'd as marble will,

1230. *mistresse*] *mistress'* Gild.[2]+ (except Ew., Mal., Var., Dyce[1]).
1231. *salt wau'd*] $Q_2$. *salt-waved* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull. Hyphened by the rest.
1232. *the dewy*] *a dewy* Bell.
1234. *Iuorie conduits corall ceſterns*] *ivory-conduits coral-cisterns* Ktly. *cesterns*] **cisternes* $Q_9$, State, Gild.+.
1235. *hand*] *hand.* $Q_7$. *hand;* $Q_8Q_9$, Lint. *hand:* Ew.
1238. *others*] *other* $Q_6Q_7Q_8$, State, Gild., Sew., Evans. *others'* Capell MS., Mal.+.
1241. *are they*] *they are* Gild., Sew., Evans.

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1231. **in a salt wau'd Ocean**] SCHMIDT (1875): I. e. in tears.—PORTER (ed. 1912) objects to the hyphen inserted in *salt wau'd* by all other editors (see Textual Notes): An ocean that is *salt* and is *wav'd.*— *N. E. D.* (1914) cites only this use of the compound.

1232.] STEEVENS (ed. 1780) compares Dryden and Lee's *Oedipus*, 1679, V.i (Scott and Saintsbury's Dryden, 1883, VI, 227), "Thus weeping blind, like dewy night, upon thee."

1233. **prettie while**] MALONE (ed. 1790): [*Prettie* has] the signification of *petty.*—SCHMIDT (1875): Moderately great space of time.

1234. **conduits**] ONIONS (*Sh. Glossary*, 1911): Structure for the distribution of water, which is made to spout from it, often in the form of a human figure (hence allusively).

1235, 1236. **takes in hand No cause**] BROWN (ed. 1913): Entertains no cause or motive.

1239. **drown their eies**] CRAIG (ed. 1905) compares Sonnet 30 (5), "Then can I drown an eye." So LEE (ed. 1907).

1240–1242.] EDWARD SCOTT (*Athenaeum*, July 7, 1877, p. 15) quotes Caxton's *Game and Playe of the Chesse*, 1474 (ed. W. E. A. Axon, 1883, pp. 123 f.): "For the women ben likened vnto softe waxe. . . . And it happeth ofte tymes that the nature of them that ben softe and mole/ taketh sonner Inpression than the nature of men that is rude and stronge/."

The weake oppreſt, th' impreſſion of ſtrange kindes
Is form'd in them by force, by fraud, or skill.
Then call them not the Authors of their ill,
No more then waxe ſhall be accounted euill,
VVherein is ſtampt the ſemblance of a Deuill.

Their ſmoothneſſe; like a goodly champaine plaine,
Laies open all the little wormes that creepe,
In men as in a rough-growne groue remaine.
Caue-keeping euils that obſcurely ſleepe.
Through chriſtall wals ech little mote will peepe,
Though mẽ cã couer crimes with bold ſtern looks,
Poore womens faces are their owne faults books.

1242. *th'*] *the* Capell MS., Mal.+ (except Coll., Huds., Wh.[1], Hal., Dyce[2], Dyce[3], Wynd., Bull., Kit.).
1243. *form'd*] *form'* $Q_7$. *formed* Ew.
*or*] *and* $Q_4$.
1245. *be*] *he* $Q_7$.
1247. *smoothnesse;*] $Q_2$. **smoothnesse* $Q_3Q_4Q_6$–$Q_9$, State, Lint., Ew. *smothlesse* $Q_5$. *smoothness*, The rest.
*like a goodly*] *like a* $Q_6Q_7Q_8$, State, Lint., Gild., Ew. *like unto a* $Q_9$. *like an even* Sew., Evans.
*champaine plaine*] Hyphened by Ktly.
1248. *that*] *to* $Q_4$.
1249. *as in a*] *as a* $Q_7Q_8$, State, Lint., Gild.[1], Ew. *eveu* [sic] *as a* $Q_9$. *as* Gild.[2]
*rough-growne*] Two words in $Q_2$–$Q_9$, State, Lint., Gild.[1], Ew.
*groue*] *groves* Gild.[2]
*remaine.*] **remaine* $Q_2$+.
1250. *Caue-keeping*] **Caue, keeping* $Q_7$, State. Two words in $Q_9$.
1252. *looks*] *look* State, Gild.[1]
1253. *womens*] *womans* $Q_5Q_6$.
*faults*] *faults'* Capell MS., Mal.+.

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1241.] MALONE (ed. 1780): Hence do they ⟨women⟩ receive whatever impression their marble-hearted associates ⟨men⟩ choose. The expression is very quaint.

1242. **strange kindes**] HUDSON (ed. 1881): *Natures alien* to their own, or to which they are strangers.

1243–1246.] MALONE (ed. 1780) compares *Twelfth Night*, II.ii.30–33.

1247. **smoothnesse**] SCHMIDT (1875): Gentleness.
**champaine**] SCHMIDT (1874): Open, level.

1247–1253.] HAZLITT (ed. 1852): As a level, smooth surface betrays the course of the smallest worm, so the smallest faults are salient on the smooth, gentle nature of woman; while the misdeeds of rough man lie hidden and unnoticed, as evil things in the caves of a thick wood.

1248. **Laies open**] SCHMIDT (1874): Discovers, shows, displays.

1250. **Caue-keeping euils**] CRAIG (ed. 1905): Evil beasts that dwell in caves. [He compares *Lear*, III.ii.43–45. LEE (ed. 1907) borrows this note.]

1253.] STEEVENS (ed. 1780) compares *Macbeth*, I.v.63 f., "Your face . . . is as a book where men May read strange matters."

180 No man inueigh againſt the withered flowre,
But chide rough winter that the flowre hath kild,
Not that deuour'd, but that which doth deuour
Is worthie blame, ô let it not be hild
Poore womens faults, that they are ſo fulfild
VVith mens abuſes, thoſe proud Lords to blame,
Make weak-made womẽ tenants to their ſhame.

181 The preſident whereof in LVCRECE view,
Aſſail'd by night with circumſtances ſtrong
Of preſent death, and ſhame that might inſue.
By that her death to do her husband wrong,
Such danger to reſiſtance did belong:
That dying feare through all her bodie ſpred,

1254. *man*] *one* Ew.
*inueigh*] **inueighs* $Q_2$–$Q_9$, State, Lint., Gild.², Sew., Ew., Evans. *invieghs* Gild.¹
*against*] *againsts* $Q_2$.
*withered*] Qq., Lint., Ew., Coll.¹, Coll.², Bell, Wh.¹, Cam.², Wynd., Neils., Rid., Kit. *wither'd* The rest.
*flowre*] $Q_2Q_3Q_4Q_6$–$Q_9$. *flow'r* Kit. *flower* The rest.
1255. *chide*] *chides* $Q_4Q_5Q_9$, State–Evans.
*flowre*] $Q_2Q_3Q_5$–$Q_9$. *flow'r* Kit. *flower* The rest.
*hath*] *has* State, Gild., Sew., Evans.
1256. *Not that*] *Not that's* Gild.¹, Sew., Evans.
1257. *hild*] *held* $Q_6$–$Q_9$, State–Evans.
1258. *Poore*] *For* Del.
*fulfild*] *full fill'd* Gild.²
1260. *weak-made*] *weak-mad* State, Gild.¹ *weak mad* Gild.², Sew.², Evans. Two words in Ew.
1261. *president*] *precedent* Gild., Sew., Evans+.
*Lucrece*] *Lucrece'* Sta., Wh.¹
1263. *insue.*] **insue*, $Q_3$–$Q_9$, State–Evans. *ensue* Capell MS., Mal.+.
1264. *wrong,*] $Q_2Q_9$. *wrong;* State, Gild., Sew., Evans, Mal.², Var. *wrong.* Neils., Kit. *wrong:* The rest.
1265. *belong:*] $Q_2$–$Q_5$. *belong.* $Q_6Q_7Q_9$, State, Lint., Gild., Sew., Evans. *belong* $Q_8$, Rid., Kit. *belong*, The rest.

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1257. **hild**] MALONE (ed. 1780): Thus the quarto, for the sake of the rhime. [See Textual Notes.]—DYCE (*Remarks*, 1844, p. 272) quotes the rime *skild:hild* in Drayton's *Moon-Calf*, 1627, ll. 935 f. (Hebel's Drayton, 1932, III, 190), and six uses (which I have not attempted to find) of *hild* in Warner's *Albion's England*, 1596, where no rime is in question.

1258. **fulfild**] MALONE (ed. 1780): *Fulfilled* had formerly the sense of *filled*. It is so used in the Liturgy.—STEEVENS (the same): Completely filled.

1261. **president**] SCHMIDT (1875): Example.—EWIG (*Anglia*, 1899, XXII, 442) compares Daniel's *Complaint of Rosamond*, 1592, l. 414 (Grosart's Daniel, I, 96), "These presidents presented to my view."—See *Venus*, l. 26 n.

1261–1267.] EWIG (*Anglia*, 1899, XXII, 28) suggests that here Sh. imitates

And who cannot abuſe a bodie dead? 1267

182 By this milde patience bid faire LVCRECE ſpeake,
To the poore counterfaite of her complayning,
My girle, quoth ſhee, on what occaſion breake 1270
Thoſe tears frō thee, that downe thy cheeks are raigning?
If thou doſt weepe for griefe of my ſuſtaining:
Know gentle wench it ſmall auailes my mood,
If tears could help, mine own would do me good.

183 But tell me girle, when went (and there ſhee ſtaide, 1275
Till after a deepe grone) TARQVIN from hence,
Madame ere I was vp (repli'd the maide,)
The more to blame my ſluggard negligence.
Yet with the fault I thus farre can diſpence:
My ſelfe was ſtirring ere the breake of day, 1280
And ere I roſe was TARQVIN gone away.

184 But Lady, if your maide may be ſo bold,
Shee would requeſt to know your heauineſſe:
(O peace quoth LVCRECE) if it ſhould be told,
The repetition cannot make it leſſe: 1285
For more it is, then I can well expreſſe,
And that deepe torture may be cal'd a Hell, 1287

1266. *That*] *Thy* $Q_5$. *The* $Q_6$–$Q_9$, State–Evans.
1268. *this*] *this,* Capell MS., Mal.+.
*bid*] *did* $Q_4Q_9$, State, Gild., Sew., Evans.
1271. *raigning*] *raining* $Q_2$+.
1274. *help, mine*] *helpe, my* $Q_4$. *help mine,* State. *help mine* Knt.[1]
1276. *Till*] *'Til* Ew., Capell MS. *hence,*] $Q_2$. *hence;* Var. *hence?* The rest.
1277. *repli'd*] *replied* Ald.+ (except Neils.).
1278. *to*] *too* $Q_9$.
*sluggard*] *sluggish* $Q_4$.
1284. *(O...Lucrece)*] $Q_2$. **O... (quoth Lucrece)* $Q_3$–$Q_9$, State–Evans. **O...! quoth Lucrece;* Mal., Var., Coll., Huds.[1], Hal., Del. **"O...!" quoth Lucrece;* The rest.
1286. *For...can*] *Far...could* Hal.

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Chaucer's account (ll. 1814–1818) of how Lucrece swooned—a detail not mentioned elsewhere. See Sources, p. 435, below.—BROWN (ed. 1913) notes the contradiction with ll. 677–683, "according to which Lucrece did not swoon." He inclines to accept Ewig's suggestion.

1269.] MALONE (ed. 1780): To her maid, whose countenance exhibited an image of her mistress's grief. A *counterfeit,* in ancient language, signified a *portrait.* [He cites *The Merchant of Venice,* III.ii.115.]

1283. **heauinesse**] SCHMIDT (1874): Sorrow.

VVhen more is felt then one hath power to tell. 1288

185 Go get mee hither paper, inke, and pen,
Yet ſaue that labour, for I haue them heare, 1290
(VVhat ſhould I ſay) one of my husbands men
Bid thou be readie, by and by, to beare
A letter to my Lord, my Loue, my Deare,
Bid him with ſpeede prepare to carrie it,
The cauſe craues haſt, and it will ſoone be writ. 1295

186 Her maide is gone, and ſhee prepares to write,
Firſt houering ore the paper with her quill:
Conceipt and griefe an eager combat fight,
VVhat wit ſets downe is blotted ſtraight with will.
This is too curious good, this blunt and ill, 1300
Much like a preſſe of people at a dore,
Throng her inuentions which ſhall go before.

187 At laſt ſhee thus begins: thou worthie Lord,
Of that vnworthie wife that greeteth thee,
Health to thy perſon, next, vouchſafe t'afford 1305
(If euer loue, thy LVCRECE thou wilt ſee,)
Some preſent ſpeed, to come and viſite me:
So I commend me, from our houſe in griefe, 1308

1290. *heare*] *here* $Q_8$+.
1292. *by and by*] Hyphened by Kit.
1299. *straight*] **still* $Q_3$–$Q_9$, State–Evans.
1300. *too curious good*] Qq., State–Evans, Kit. *too-curious good* Wynd. *too curious-good* Capell MS. and the rest.
1302. *Throng*] *Through* $Q_9$.
*go*] *be* Knt.
1305. *t'*] *to* Capell MS., Mal., Ald., Knt., Bell, Ktly., Neils.
1306. *loue*] *liue* MS. conj. in $Q_4$ (Malone 327).
1308. *in*] *of* Bell.
*griefe*] *briefe* $Q_5$.

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1290. **I haue them heare**] FRIPP (*Sh.'s Stratford*, 1928, p. 4) suggests that Sh. got his idea of Lucrece's combined bedroom and sitting-room "with its writing table . . . and painting" from the two inns at Stratford. But there is nothing in the poem to indicate that the huge Troy picture was in Lucrece's chamber.

1298. **Conceipt**] WYNDHAM (ed. 1898): The conceiving of what she shall write.—Cf. l. 701 n.

1300. **too curious good**] STAUNTON (ed. 1860): Too *fastidiously* precise.—SCHMIDT (1874): Done with [too much] art and care.

1308.] MALONE (ed. 1780): Shakspeare has here closely followed the practice

My woes are tedious, though my words are briefe.

188 Here folds ſhee vp the tenure of her woe,
Her certaine ſorrow writ vncertainely,
By this ſhort Cedule COLATINE may know
Her griefe, but not her griefes true quality,
Shee dares not thereof make diſcouery,
Leſt he ſhould hold it her own groſſe abuſe,
Ere ſhe with bloud had ſtain'd her ſtain'd excuſe.

189 Beſides the life and feeling of her paſſion,
Shee hoords to ſpend, when he is by to heare her,
VVhen ſighs, & grones, & tears may grace the faſhiõ
Of her diſgrace, the better ſo to cleare her
From that ſuſpiciõ which the world might bear her.
To ſhun this blot, ſhee would not blot the letter
VVith words, till action might becom thē better.

190 To ſee ſad ſights, moues more then heare them told,

1310. *tenure*] **tenor* $Q_6$+ (except Wynd., Kit.).
1312. *Cedule*] *ſhedule* $Q_4$. *ſedule* $Q_5Q_6Q_7$. *ſchedule* $Q_8$+.
1314. *thereof*] *therefore* State, Gild., Sew., Evans.
1316. *had*] *hath* Mal.[1]
*ſtain'd excuſe*] *ſtrain'd excuſe* Sew., Evans.
1318. *hoords to ſpend,*] **hords, to ſpend* Sew.[1], Capell MS., Mal.+.
1322. *not*] *nor* $Q_9$.
1323. *till*] **'til* Ew., Capell MS.

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of his own times. Thus Anne Bullen, concluding her pathetick letter to her savage murderer: "*From my doleful prison in the Tower*, this 6th of May." [Malone's quotation agrees closely with the text given in *Four Curious Documents*, pp. 7–10 (*Historical Reprints*, XIV, Edinburgh, 1886). But James Gairdner, in *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, 1887, X, 341 f., calls the letter, which he reproduces, spurious. Malone refers also to Gascoigne's *Posies*, 1575 (ed. J. W. Cunliffe, 1907, pp. 8, 14), where two epistles end with "From my poore house at Waltamstow in the Forest" and the date.]

1310. **tenure**] WYNDHAM (ed. 1898): In law=a transcript or copy which implies that a correct copy is set out, and therefore that the instrument must have been set out correctly, even though the pleader need not have set out more than the substance or purport of the instrument. This technical term exactly illustrates the nature of Lucrece' letter and of the circumstances under which it was sent.

1312. **Cedule**] SCHMIDT (1875): Letter.—Cf. the *L. C.*, l. 43.

1324.] MALONE (ed. 1780) compares Horace, *Ars Poetica*, ll. 180 f., "Segnius irritant animos demissa per aurem Quam quae sunt oculis subiecta fidelibus."

For then the eye interpretes to the eare
The heauie motion that it doth behold,
VVhen euerie part, a part of woe doth beare.
Tis but a part of ſorrow that we heare,
Deep ſounds make leſſer noiſe thē ſhallow foords,
And ſorrow ebs, being blown with wind of words.

191 Her letter now is ſeal'd, and on it writ
At ARDEA to my Lord with more then haſt,
The Poſt attends, and ſhee deliuers it,
Charging the ſowr-fac'd groome, to high as faſt

1326. *behold*] *be hold* Lint.
1327, 1328. *beare....heare,*] $Q_2$–$Q_5$. **bear,...hear.* State–Evans, Mal.², Var., Bell, Sta. **bear:...hear.* The rest.
1329. *sounds*] *floods* Mal. conj.
1331. *seal'd*] *sealed* $Q_8Q_9$, Lint., Ew.
1332. *more then hast*] Hyphened by Huds.²
*hast*] $Q_2$–$Q_5$, State, Ktly. *haste* The rest.
1334. *sowr-fac'd*] Two words in $Q_6Q_7Q_8$. *sour-faced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull. *sooth-fac'd* Kinnear conj. (*Cruces*, 1883, p. 494).
*high*] *hie* $Q_8$+.

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1325, 1326.] MALONE (ed. 1780): Our author seems to have been thinking of the *Dumb-shows*, which were exhibited on the stage in his time. *Motion*, in old language, signifies a *puppet-show;* and the person who spoke for the puppets was called an *interpreter*.—SCHMIDT (1875) and ONIONS (*Sh. Glossary*, 1911) likewise interpret *motion* as "puppet-show."

1329. **sounds**] STEEVENS (ed. 1780): The old reading is perhaps the true one. [See Textual Notes.] A *sound*, in naval language, is such a part of the sea as may be *sounded* . . . and every *ford*, or *sound*, is comparatively *deep*. [MALONE (the same) defends his conjecture against Steevens in a very long note.]—SCHMIDT (1875), citing only this use: Narrow passages of water.—WYNDHAM (ed. 1898): The substitution of *floods* would injure the melody, the imagery, and the literary antithesis of a fine passage.—Cf. the proverbs, "Shallow streams make most din," "Still waters run deep" in APPERSON, *English Proverbs*, 1929, pp. 602 f., and SMITH, *Oxford Dictionary of English Proverbs*, 1935, pp. 386, 403 f.

1331. **Her letter**] WYNDHAM (ed. 1898): The whole episode of the letter is reminiscent of the letters signed 'le vostre T' and 'la vostre C' in Chaucer's *Troilus and Criseyde*, Book v.

1332.] STEEVENS (ed. 1780): Shakspeare seems to have begun early to confound the customs of his own country, with those of other nations. About a century and a half ago, all our letters that required speed were superscribed—*With post post haste.*

1334. **sowr-fac'd**] SCHMIDT (1875): Looking sad.

As lagging fowles before the Northerne blaſt,
Speed more then ſpeed, but dul & flow ſhe deems,
Extremity ſtill vrgeth ſuch extremes.

The homelie villaine curſies to her low,
And bluſhing on her with a ſtedfaſt eye,
Receaues the ſcroll without or yea or no,
And forth with baſhfull innocence doth hie.
But they whoſe guilt within their boſomes lie,
Imagine euerie eye beholds their blame,
For LVCRECE thought, he bluſht to ſee her ſhame.

VVhen ſeelie Groome (God wot) it was defect
Of ſpirite, life, and bold audacitie,

1335. *fowles*] **ſoules* $Q_7Q_8Q_9$, State—Evans.
*Northerne*] *northren* $Q_3$—$Q_6$.
*blaſt*] *blaſts* $Q_1$ (2 Bodley copies, Sion).
1338. *villaine*] *villein* Mal., Var., Ald., Knt.[1], Bell, Ktly., Oxf.
*cursies*] Qq., State, Lint., Gild., Kit. *curtsies* Sew., Ew., Evans, Huds.[2], Rol., Oxf., Neils., Pool., Yale. *cur'sies* Capell MS. *curt'sies* Mal.[1], Wh.[2] *courtesies* Bell, Huds.[1] *court'sies* The rest.
1339. *her...eye,*] *her...eye* $Q_6$—$Q_9$ Lint., Ew. *her,...eye* Mal.+ (except Ktly., Wynd.).
1341. *And*] *For* Sew., Evans.
*forth with*] One word in $Q_3Q_5Q_6Q_7Q_9$. Hyphened by State, Gild.[1] *outward* Sew., Evans.
*hie*] *lie* $Q_5Q_6Q_7$, State, Gild.[1] **flie* $Q_8Q_9$, Lint., Sew., Ew., Evans.
1342. *bosomes*] *bosome* $Q_9$.
1345. *seelie*] *silly* $Q_4$+ (except Kit.).

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1335. lagging] SCHMIDT (1874): Straggling.—*N. E. D.* (1908): Lingering, loitering, tardy.

1337.] CRAIG (ed. 1905): Extreme distress is apt to dictate such hurry and nervous directions,

1338. villaine] MALONE (ed. 1780): *Villein* [see Textual Notes] has here its ancient legal signification; that of a *slave*.—WHITE (ed. 1883): Merely, domestic servant or serf, a sort of slave.—VERITY (ed. 1890): Countryman.—*N. E. D.* (1928), *s. v. villein:* Peasant, country labourer, or low-born rustic.

cursies] MALONE (ed. 1790): The term *court'sy* [bow] was formerly applied to men as well as to women.

1342. lie] The subject of *lie* (demanded by the rime) is the singular *guilt*.—F. RULE (*N. & Q.*, May 2, 1874, p. 343) calls this "a *lapsus calami* of Shakspeare."—J. BEALE (the same, June 20, 1874, p. 484) emends *within* to *doth in*.

1344.] VERITY (ed. 1890): Heywood has a precisely similar touch in his play [*The Rape of Lucrece*, 1608, in the scene between Lucrece and a woman-servant that opens Act V].

1345. seelie] SCHMIDT (1875): Plain, simple.

Such harmleſſe creatures haue a true reſpect
To talke in deeds, while others ſaucilie
Promiſe more ſpeed, but do it leyſurelie.
Euen ſo this patterne of the worne-out age,
Pawn'd honeſt looks, but laid no words to gage.

194 His kindled duetie kindled her miſtruſt,
That two red fires in both their faces blazed,
Shee thought he bluſht, as knowing TARQVINS luſt,
And bluſhing with him, wiſtlie on him gazed,
Her earneſt eye did make him more amazed.
The more ſhee ſaw the bloud his cheeks repleniſh,
The more ſhe thought he ſpied in her ſom blemiſh.

195 But long ſhee thinkes till he returne againe,
And yet the dutious vaſſall ſcarce is gone,
The wearie time ſhee cannot entertaine,

1348. *others*] *other* $Q_8Q_9$, Lint., Ew., Yale.

1350. *this...the*] *the...this* $Q_1$ (British Museum C.21.c.45, Folger-Devonshire, Huntington, Rosenbach), Wynd.

*worne-out*] Two words in $Q_8$–$Q_9$, Lint.

1351. *laid*] *lay'd* Capell MS., Mal., Var., Coll.[1], Coll.[2], Wh.[1], Hal.

1352. *her*] *their* Oxf.

1353. *their*] *there* $Q_4$.

1353, 1355, 1356. *blazed...gazed... amazed*] *blaz'd...gaz'd...amaz'd* State, Gild., Sew., Evans, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Del., Coll.[3], Rol., Oxf., Yale.

1358. *spied*] *spi'd* $Q_9$. *spy'd* State, Gild., Sew., Evans, Capell MS., Mal., Var.

1359. till] *'til* Ew., Capell MS.

1360. *the*] Om. $Q_7$.

1361. *wearie*] *very* $Q_4$.

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1348.] MALONE (ed. 1790) compares *Troilus and Cressida*, IV.v.98, "Speaking in deeds and deedless in his tongue."

1350. **patterne . . . age**] MALONE (ed. 1780) compares Sonnet 68 (1), "Thus is his cheek the map of days outworn."—STEEVENS (the same) compares *As You Like It*, II.iii.56 f., "how well in thee appears The constant service of the antique world."—SCHMIDT (1875) defines *patterne:* Example, instance.—CRAIG (ed. 1905): One who resembled dwellers in the good early times.—*N. E. D.* (1928) defines *worne-out*, citing only this example: Past, departed.

1355. **wistlie**] See *Venus*, l. 343 n., and the *P. P.*, VI (12).

1357, 1358. **replenish . . . blemish**] On this assonance see ELLIS, *On Early English Pronunciation*, 1871, pt. III, p. 955, and *Venus*, ll. 565, 567.

1359. **long shee thinkes**] SCHMIDT (1874): [She] expects with impatience.—CRAIG (ed. 1905): She feels ennui; the time goes heavily. "To think long" is common in the north of Ireland in this sense.—*N. E. D.* (1919) defines *think long*, "to grow weary with waiting," calling it obsolete except dialectically.

For now tis ſtale to ſigh, to weepe, and grone, 1362
So woe hath wearied woe, mone tired mone,
That ſhee her plaints a little while doth ſtay,
Pawſing for means to mourne ſome newer way. 1365

196 At laſt ſhee cals to mind where hangs a peece

1363. *wearied*] *weared* $Q_9$. *weary'd* *tired*] *tryed* $Q_9$. Capell MS.

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1366–1568.] Sir DAVID MURRAY, in *The Tragicall Death of Sophonisba*, 1611, in both theme and diction imitates *Lucrece* throughout, especially where (Bannatyne Club ed., 1823, sigs. D4–D5), just before Sophonisba's suicide, "Her staring eyes vnwares by chance espied, The wofull story of Queene *Didoes* fall, Drawne by some curious pensel on the wal," which is described in detail. See also l. 1407 n.—COLLIER (Sh.'s *Works*, 1844, I, cxvii) thinks *Lucrece* was written before 1586, but after Sh. came to London he "may possibly have added parts, (such, for instance, as the long and minute description of the siege of Troy in the tapestry) which indicate a closer acquaintance with the modes and habits of society."—FURNIVALL (ed. 1877, p. xxxv n.): It is very interesting to compare the sympathetic tone in which Shakspere speaks of the Siege of Troy, in lines 1366–1568; of Ajax and Ulysses, l. 1394–1400; of Nestor, l. 1401–1421; of Achilles, l. 1424–6; of Hector, l. 1429–1435, with the bitter way in which he treats the same subject and men in his later *Troilus and Cressida*.—BRANDES (*William Sh.*, 1898, I, 72 f.): In point of mere technique the most remarkable passage in the poem is the long series of stanzas . . . describing a painting of the destruction of Troy, which Lucrece contemplates in her despair. The description is marked by such force, freshness, and naïveté as might suggest that the writer had never seen a picture before. . . . Here, as in all other places in which Shakespeare mentions pictorial or plastic art, it is realism carried to the point of illusion that he admires and praises. The paintings in the Guild Chapel at Stratford were, doubtless, . . . the first he ever saw. He may also, during his Stratford period, have seen works of art at Kenilworth Castle or at St. Mary's Church in Coventry. . . . There were in London at that time not only numerous portraits by Dutch masters, but also a few Italian pictures. It appears, for example, from a list of "Pictures and other Works of Art" drawn up in 1613 by John Ernest, Duke of Saxe-Weimar, that there hung at Whitehall a painting of Julius Caesar, and another of Lucretia, said to have been "very artistically executed." This picture may possibly have suggested to Shakespeare the theme of his poem. Larger compositions were no doubt familiar to him in the tapestries of the period (the hangings at Theobald's presented scenes from Roman history); and he may very likely have seen the excellent Dutch and Italian pictures at Nonesuch Palace, then in the height of its glory.—SARRAZIN (*Jahrbuch*, 1900, XXXVI, 105–108) declares that the painting reflects Italian, not English, technique. The probable original is Giulio Romano's fresco on the walls of the Appartmento di Troia in the Palazzo del Te in Mantua. The discrepancies in Sh.'s

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description probably result from an imperfect memory helped out by literary sources. Sarrazin had suggested the same source in an earlier number of the *Jahrbuch*, 1894, XXIX–XXX, 253 f. He believes that Sh. actually visited Italy in 1592–1593.—LEE (ed. 1905, pp. 8, 16): [This description makes up] nearly one-ninth of the whole poem, and, although it is deserving of the critic's close attention, it delays the progress of the story beyond all artistic law. . . . The episode . . . is a free development of Vergil's dramatic account (Bk. i. 456–655 [or rather 493]) of a picture of the identical scene which arrests Aeneas' attention in Dido's palace at Carthage. The energetic portrait of the wily Sinon which fills a large space in Shakespeare's canvas is drawn from Vergil's second book (ll. 76 seq.).—POOLER (ed. 1911): Evidently not a picture in the modern sense, but hangings or painted cloths. [To this FEUILLERAT (ed. 1927) replies: "Nothing in the text bears out such a supposition."]—J. E. G. DE MONTMORENCY (*Contemporary Review*, May, 1913, pp. 738 f.): Of what painter is Shakespeare writing [in *The Merchant of Venice*, III.ii.115–126]? . . . The portraits at Placentia, the Palace at Greenwich where Elizabeth was born, Shakespeare no doubt had seen, for he had acted there before the Queen; but to what other galleries and rooms of Flemish and Italian masters had he access? Before this Shakespeare had written in *The Rape of Lucrece* a long and elaborate description of a painting of the siege of Troy that might well have come from the brush of Rubens. It seems almost certainly an account of an actual picture. Can it be identified? . . . The present writer is certainly not yet convinced that Shakespeare was never out of England, and . . . [the descriptions of pictures in the plays and *Lucrece*] seem some evidence of an early visit to Italy with a company of actors.—LIONEL CUST (in *Sh.'s England*, 1916, II, 9 f.): At Mantua, the painter Giulio Romano . . . executed in the castle, between 1532 and 1536, a famous series of paintings of the Trojan War, the wonders of which may have been described to the young Shakespeare and may have impressed themselves on his imagination. The 'Tale of Troy' was, however, a favourite subject for tapestry, and may have been repeated on 'painted cloths.' Shakespeare cannot be safely credited with real acquaintance with Continental art. His solitary allusion to an Italian artist is to the aforesaid Giulio Romano . . . (*Wint. Tale* V.ii.106). But Shakespeare speaks of him as a famous sculptor instead of a famous painter.—MANLY (University of Texas *Bulletin*, January, 1917, pp. 18–20): Not only is the description very detailed, but the details are not such as would impress the ordinary gazer at a picture. They may be the impressions of an absolutely naïve [*sic*] vision which has never before been confronted by a picture, or they may represent what is seen by the trained eye of the artist, which has recovered its naive power, its capacity to see only what is actually on the canvass, and not, as ordinary eyes do, what the painter wishes to imply and suggest. I cannot find that any English artist ever painted such a picture, but the combination of large masses with infinite individual detail recalls the work of certain Italian painters of the fifteenth and sixteenth centuries, for example Giulio Romano, the only artist named in the plays or poems. There are, indeed, grounds for believing that the author had Giulio's work in mind. . . . Is this the description of a picture which our author had seen in some

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great house in England or Italy? Or is it his own device, his own vision of what some painter might put into a picture of Troy? In either event, it betrays the closest observation of the methods of Renaissance painting in general composition and individual detail. . . . In general, the allusions to art . . . suggest the attitude of one who knew the feeling of the brush in the hand and the application of color.—COLVIN ("The Sack of Troy in Sh.'s 'Lucrece' and in Some Fifteenth-Century Drawings and Tapestries," in *A Book of Homage to Sh.*, ed. Gollancz, 1916, pp. 91 f., 99): There are cases, and this is one, where the particularity of the description and the insistence on technical details make it certain that actual and interested observation has furnished the original material, however much imagination may have added to or vivified it. . . . [All Sh.'s details] seem to point unmistakably to a work on the scale of a great tapestry-hanging, not of an ordinary framed picture on panel or canvas. But would Shakespeare have called a tapestry a 'painting'? We have no clear instance of his doing so: but he certainly would have had no scruple in giving that name to the imitation tapestries or 'painted cloths.' . . . We have to conceive of the painting so minutely dwelt upon in Shakespeare's *Lucrece* as a painted cloth or hanging designed, in the main, according to the traditions of the French and Flemish tapestry-designers of 1480–1500, but already containing scenes—especially the Sinon scene—which did not occur in their accepted literary sources, and which accordingly they were not accustomed to include. As to the praises which Shakespeare lavishes on the execution [of facial expression], . . . we must attribute at least the chief part of them to the dramatizing power of the poet's imagination. Even in the finest works of tapestry play of facial expression is . . . not a strong point. . . . It is not likely that the painter of such a figured cloth as we conceive to have caught Shakespeare's eye and attention could have been of a rank to give his faces a tithe of the living character which the poet claims for them, and we must take him as describing, in this respect, not so much what he actually found in the picture as what his own genius would have prompted him to put there had he been an artist.—MARSCHALL (*Anglia*, 1930, LIV, 83–96) remarks that, as described, Sh.'s painting would fill a great gallery, and that it is amusing to imagine what a fabulously vast palace Lucrece, a devotee of the spinning-wheel, must have lived in if such a colossal painting held so unimportant a place in her memory that she must pause to recall it to mind. The long description is simply a filler to mark the time elapsed between the dispatch of Lucrece's letter and the arrival of her husband and father. It represents, not the independent creative imagination of the poet, but his reading, in the fifteen-nineties or in his school days, of Virgil's *Aeneid*, I, 455–493, where Dido's temple-painting of Troy is described through the tearful eyes of Aeneas—a reading proved by the obvious borrowings from that epic in the nearly contemporary *Titus Andronicus*. Many of Sh.'s details show that he had only a dilettante taste for painting, and they disprove the theory that he had any existing picture, or pictures, in mind.—MARGARET F. THORP (*P. M. L. A.*, 1931, XLVI, 687 f.): The scenes [of the Giulio Romano paintings in Mantua] are so very different from those in Lucrece's picture that only the most optimistic imagination can force a correspondence between them. . . . Giulio's work is far more

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sophisticated than anything suggested by the Shakespearian description. . . . The minuteness of detail in facial expression . . . seems to me to argue for a panel picture. For Sinon and other elements in Shakespeare's picture it is possible of course to find many suggestions in the Second Book of the *Aeneid* but several important figures, Nestor for example, do not come thence and there are some phrases [e. g. ll. 1382–1384, 1413 f.] which it is impossible to explain except as description written by the poet with his eye upon the object. . . . [Mrs. Thorp (pp. 690 f.) disagrees with Manly's suggestion that Sh. himself painted (see above):] *Lucrece* gives us an excellent and fascinating description of a renaissance picture but it is a poet's description, not an artist's.—BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 151): A combination of separate incidents in one picture was of course traditional in poetry; the shields of Achilles and Aeneas . . . were illustrious precedents. But the multitude of scenes that Lucrece described . . . lend color to Sir Sidney Colvin's conjecture that Shakespeare had in mind one of the common tapestries depicting the Trojan story.—FAIRCHILD (*Sh. and the Arts of Design*, 1937, pp. 139–147) finds no evidence for an actual painting, panel picture, or painted cloth: Despite these vivid details [in ll. 1378–1386, 1394–1397], I doubt the painting. No such picture is known to have been painted in England, or brought there. . . . In the Elizabethan era . . . portraits were not only the most artistic kind of painting produced, but they were evidently the type chiefly imported by gentlemen . . . and collected by commoners. . . . Painted cloths were cheap substitutes for tapestries; and in artistic quality they would not, I believe, be regarded as fitting ground of allusion by a poet dedicating his work to a nobleman who was interested in painting. . . . A tapestry is much more probable. . . . [The "imaginarie worke" of ll. 1422–1428 indicates not a painting but tapestry] where space is filled with "superposed and intertangled crowds," much of it to be seen only with "the eye of mind." . . . Another phase of the picture, "the art Of physiognomy" (1394 f.) is also true of tapestry. . . . "Imaginary work" belongs chiefly to tapestries of the fifteenth century, the "art Of physiognomy" more particularly to those of the sixteenth century. . . . [L. 1564 likewise points to tapestry: see the note. As to Sh.'s calling tapestry a painting (l. 1367), Spenser, in *The Faery Queen*, III.xi, furnishes the answer. In stanza 29 he says, "And in those tapets weren fashioned Many faire pourtraicts, and many a faire feate," but, speaking of Saturn, in stanza 44, he says, "There was he painted full of burning dartes."] In the light of such evidence, it is obvious that Spenser, in speaking of a tapestry as having figures 'painted,' merely accords with custom; and that Shakespeare, in calling the Troy tapestry-picture a painting, is doing the same thing. . . . [Fairchild gives examples of tapestries with which Sh. "was certainly familiar," and of others in England and elsewhere which dealt with the Troy story. He believes (see pp. 423 f., below) that such tapestries actually suggested to Sh. the writing of *Lucrece*, but that not improbably the poet also] garnered suggestions from Romano. . . . Though the report seems unconfirmed, it is said that several hundred engravings of Romano's Troy paintings were made, not only in Italy, but in France and Flanders as well. Shakespeare may have heard a detailed account of these paintings from some

Of skilfull painting, made for PRIAMS Troy,
Before the which is drawn the power of Greece,
For HELENS rape, the Cittie to deſtroy,
Threatning cloud-kiſſing ILLION with annoy,
VVhich the conceipted Painter drew ſo prowd,
As Heauen (it ſeem'd) to kiſſe the turrets bow'd.

197 A thouſand lamentable obiects there,
In ſcorne of Nature, Art gaue liueleſſe life,
Many a dry drop ſeem'd a weeping teare,
Shed for the ſlaughtred husband by the wife.
The red bloud reek'd to ſhew the Painters ſtrife,

1368. *drawn*] *drawen* $Q_4$.
1370. *Threatning*] Qq., State, Lint., Gild., Sew., Ew. *Threat'ning* Knt., Sta., Del., Oxf., Wynd., Neils., Yale, Kit. *Threatening* The rest.
*Illion*] *Ilion* $Q_4Q_8$+.
1374. *liuelesse*] Qq., Lint., Kit. *lifeless* The rest.
1375. *dry*] *dire* $Q_5$–$Q_9$, State–Evans.
1376. *slaughtred*] $Q_2$–$Q_8$, Lint. *slaught'red* Neils., Kit. **slaughter'd* The rest.
*the wife*] *a wife* $Q_5Q_9$, Lint., Ew.

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traveler; through the agency of some Flemish or other artist he may have seen engravings of them. If he did, both the description and the engravings would serve to deepen impressions of what he had seen in the Troy tapestries. They would help to justify, if we should need this remote detail, Shakespeare's calling the Troy picture in *Lucrece* a painting.—In the foregoing passage Sh. uses *painting* in ll. 1367, 1499, *painted* in ll. 1443, 1466, 1492, 1541, 1577, and *painter* in ll. 1371, 1377, 1390, 1412, 1450, 1461, 1506, 1528, while similar words are *drew* in l. 1371, *pencel'd* and *colour'd* in l. 1497, *Image drew* in l. 1520, and *Picture* in l. 1533. It is not easy to reconcile these words, or Lucrece's threat in ll. 1469 f., with tapestry. For a supposed borrowing in this long description from Daniel see Sources, p. 426, below.

1368. **Before the which**] MALONE (ed. 1780): That is, before Troy.

**drawn**] STEEVENS (ed. 1780): *Drawn* . . . does not signify *delineated*, but *drawn out into the field*, as armies are.

1369. **rape**] MALONE (ed. 1790): *Raptus*, or carrying away by force.

1370. **cloud-kissing**] MALONE (ed. 1780) notes similar phrases in *Pericles*, I.iv.24, and *Hamlet*, III.iv.59.

1371. **conceipted**] MALONE (ed. 1780): Fanciful, ingenious.—Cf. l. 701.

1372. **As**] I. e. that. See ABBOTT, 1870, pp. 76 f., l. 1420, and the *P. & T.*, l. 25 n.

1374.] LEE (ed. 1907) compares *Venus*, ll. 11 n., 291 n., and Daniel's *Complaint of Rosamond*, 1592, ll. 381 f. (Grosart's Daniel, p. 94), for which see Sources, p. 426, below.

1377. **the Painters strife**] LEE (ed. 1907): Art's strife with nature. Cf. l. 1374. [See also *Venus*, l. 11 n.]

And dying eyes gleem'd forth their aſhie lights,
Like dying coales burnt out in tedious nights.

198 There might you ſee the labouring Pyoner
Begrim'd with ſweat, and ſmeared all with duſt,
And from the towres of Troy, there would appeare
The verie eyes of men through loop-holes thruſt,
Gazing vppon the Greekes with little luſt,
Such ſweet obſeruance in this worke was had,
That one might ſee thoſe farre of eyes looke ſad.

199 In great commaunders, Grace, and Maieſtie,
You might behold triumphing in their faces,
In youth quick-bearing and dexteritie,
And here and there the Painter interlaces
Pale cowards marching on with trembling paces.

1378. *gleem'd*] *gleamed* Ew.

1380. *Pyoner*] $Q_2$–$Q_7$. *pioner* $Q_8Q_9$, Dyce, Glo., Cam., Del., Wh.², Oxf., Herf., Neils.+. *pioneer* The rest.

1381. *Begrim'd*] *Begrimed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

1382. *towres*] $Q_2$–$Q_8$, Lint. *tow'rs* Kit. *towers* The rest.

1383. *loop-holes*] Two words in $Q_8Q_9$.

*thrust*] *thurst* $Q_5$.

1385. *this*] *the* Evans.

1386. *might*] *night* $Q_4$.

*farre of*] $Q_2$. **farre off* $Q_3$–$Q_9$, State, Lint., Ew. *far-off* The rest.

1387. *commaunders, Grace,...Maiestie,*] **commanders, grace...maiestie* $Q_3$–$Q_9$, State–Evans. *commanders grace...majesty* Mal.+.

1389. *quick-bearing*] Two words in Mal.+.

1391. *paces.*] $Q_2$–$Q_5$. *paces*, $Q_6$–$Q_9$, State, Lint., Ew., Cam.¹, Rol., Kit. *paces:* Gild.², Sew.², Evans, Coll., Wh.¹, Hal., Del. *paces* Sta. *paces;* The rest.

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1378, 1379.] VERITY (ed. 1890) compares *Venus*, ll. 1127 f. See also *Venus*, l. 456 n.

1380.] EWIG (*Anglia*, 1899, XXII, 442) compares Daniel's *Complaint of Rosamond*, 1592, l. 393 (Grosart's Daniel, I, 95), "There might I see described how she lay," and Marlowe's *Hero and Leander*, *ca.* 1593, I, 143, "There might you see the gods in sundry shapes."

**Pyoner**] SCHMIDT (1875): Pioneer, one whose business is to level the roads, throw up works, or form mines.—WYNDHAM (ed. 1898): Originally a 'foot-soldier,' but here a worker in sap and mine.

1384. **lust**] SCHMIDT (1874): Pleasure, delight.

1385. **obseruance**] SCHMIDT (1875): Denoting a strict adherence to truth and reality.—ONIONS (*Sh. Glossary*, 1911): Observant care.

VVhich hartleſſe peaſaunts did ſo wel reſemble,
That one would ſwear he ſaw them quake & trēble.

In AIAX and VLYSSES, ô what Art
Of Phiſiognomy might one behold!
The face of eyther cypher'd eythers heart,
Their face, their manners moſt expreſſie told,
In AIAX eyes blunt rage and rigour rold,
But the mild glance that ſlie VLYSSES lent,
Shewed deepe regard and ſmiling gouernment.

There pleading might you ſee graue NESTOR ſtand,
As 'twere incouraging the Greekes to fight,
Making ſuch ſober action with his hand,
That it beguild attention, charm'd the ſight,
In ſpeech it ſeemd his beard, all ſiluer white,
VVag'd vp and downe, and from his lips did flie,
Thin winding breath which purl'd vp to the skie.

1395. *Of*] *Or* $Q_8Q_9$, Lint.
1396. *cypher'd*] *'cipher'd* Mal., Var., Ald., Knt., Coll., Bell, Huds.[1], Sta., Ktly., Wh.[1], Hal.
1397. *face,*] *face* $Q_9$, Lint., Mal.+.
1399. *slie*] *she* $Q_4Q_7Q_8Q_9$, State–Evans.
1400. *Shewed*] **Shew'd* $Q_3$+ (except Neils.).
*gouernment*] *gouerment* $Q_3$-$Q_4Q_5$.
1401. *There*] *Their* Mal.[2]
1403. *action*] *actions* State–Evans.
1404. *beguild*] *beguiled* Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.
1405. *speech it seemd*] *speech (it seem'd)* Capell MS. *speech, it seem'd*, Mal.+ (except Rid., Kit.).
*siluer white*] Hyphened by Ktly.
1407. *purl'd*] *curl'd* Steevens conj. (Mal.), Wh.[1] conj.

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1400. **deepe regard and smiling gouernment**] MALONE (ed. 1780): Profound wisdom, and the complacency arising from the passions being under the command of reason.

1403, 1404.] PERCY SIMPSON (in *Sh.'s England*, 1916, II, 251 f.) compares Hamlet's advice to the actors (III.ii.4–16), adding: Poet and stage-manager here meet on common ground. In fact the painter's art . . . could hardly express so much; Shakespeare transferred to canvas an artistic effect which had appealed to him in his experience of acting.

1404. **sight**] See *Venus*, l. 183 n.

1407. **purl'd**] MALONE (ed. 1780): Perhaps *purl'd* had formerly the same meaning [as *curl'd*].—IDEM (ed. 1790) cites Drayton's *Mortimeriados*, 1596, ll. 2364–2366 (Hebel's Drayton, 1931, I, 376, "Whose streame an easie breath doth seeme to blowe; Which on the sparkling gravell runns in purles, As though the waves had been of silver curles."—NARES (*Glossary*, 1822): Curled,

202 About him were a preſſe of gaping faces, 1408
VVhich ſeem'd to ſwallow vp his ſound aduice,
All ioyntlie liſtning, but with ſeuerall graces, 1410
As if ſome Marmaide did their eares intice,
Some high, ſome low, the Painter was ſo nice.
The ſcalpes of manie almoſt hid behind,
To iump vp higher ſeem'd to mocke the mind.

203 Here one mans hand leand on anothers head, 1415
His noſe being ſhadowed by his neighbours eare,
Here one being throng'd, bears back all boln, & red,
Another ſmotherd, ſeemes to pelt and ſweare, 1418

1410. *listning*] Qq., State, Lint., Gild., Sew., Ew. *list'ning* Evans, Wynd., Neils., Kit. *listening* The rest.

1411. *Marmaide*] *mermaid* $Q_6$+ (except Gild.[1]). *mairmaid* Gild.[1]

1412. *low,...nice.*] $Q_2$–$Q_7$, State–Evans. *low,...nice*, $Q_8$, Del. *low;... nice*, Mal.[2], Var., Coll.[1], Coll.[2], Huds.[1], Sta., Wh.[1], Hal. *low,—... nice;* Dyce, Huds.[2], Bull. *low;—...nice*, Coll.[3] *low—...nice.* Kit. **low, ...nice;* The rest.

1414. *seem'd*] *seem'd*, Mal.+ (except Ald., Knt., Ktly.).

1416. *shadowed*] Qq., Lint., Ew., Neils., Kit. *shadow'd* The rest.

1417. *boln*] Qq., State, Lint., Bull. *swoln* Gild., Sew., Ew., Evans, Steevens conj. (Mal.[1]). *blown* Mal.[1] *bollen* Bell, Rol. *boll'n* The rest.

1418. *smotherd*] *smothered* $Q_8Q_9$, Lint.

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ran in circles. [Sir DAVID MURRAY's lavish imitation of *Lucrece* in 1611, referred to in the notes to l. 1366, speaks (sig. $D4^v$) of "A little smoke which purld into the skie."]—WALKER (*Critical Examination*, 1860, III, 354) compares Dekker's *Satiro-mastix*, 1602, sig. $K2^v$, "The breath that purles from thee, is like the Steame Of a new-open'd vault."—*N. E. D.* (1909) cites this example as a transferred use of "to flow with whirling motion," "said of a stream of air, breath," etc.

1408–1421.] MALONE (ed. 1780): Had any engraving or account of Raphael's celebrated picture of *The School of Athens* reached England in the time of our author, one might be tempted by this description to think that he had seen it.

1411. **Marmaide**] See *Venus*, l. 429 n.

1412. **nice**] SCHMIDT (1875): Precise, accurate.

1417.] WHITE (ed. 1865): It must be remembered that the poet had in mind the stiff drawing, confused grouping, and perspectiveless composition of old tapestries and illuminations.

**throng'd**] STAUNTON (ed. 1860): *Crush'd*, or *weighed down*.—SCHMIDT (1875): Pressed (in a crowd).

**boln**] MALONE (ed. 1790): Swollen. [So *N. E. D.* (1888), citing this line as its last example of *bollen*, though it gives others of "a monosyllabic variant *boln*."]—NARES (*Glossary*, 1822): Swelled. . . . Malone's alteration [in ed. 1780: see Textual Notes] . . . to *blown* . . . is entirely unnecessary.

And in their rage ſuch ſignes of rage they beare,
As but for loſſe of NESTORS golden words,
It ſeem'd they would debate with angrie ſwords.

For much imaginarie worke was there,
Conceipt deceitfull, ſo compact ſo kinde,
That for ACHILLES image ſtood his ſpeare
Grip't in an Armed hand, himſelfe behind
VVas left vnſeene, ſaue to the eye of mind,
A hand, a foote, a face, a leg, a head
Stood for the whole to be imagined.

And from the wals of ſtrong beſieged TROY,
VVhen their braue hope, bold HECTOR march'd to field,
Stood manie Troian mothers ſharing ioy,
To ſee their youthfull ſons bright weapons wield,

1421. *seem'd*] *seems* State, Gild., Sew., Evans.
1422. *much*] *such* Del. conj.
1423. *compact*] *compact,* $Q_4Q_8$+.
1425. *Grip't*] $Q_2$. **Gript* $Q_3$–$Q_8$, Lint. *Griped* Glo., Cam., Huds.[2], Herf., Dow., Bull. *Gripp'd* Wynd., Neils. *Grip'd* The rest.
1426. *to*] Om. Gild.[1] *in* Sew.[1]
1427. *head*] $Q_2$, Kit. *head.* $Q_4$. *head,* The rest.
1429. *And from*] *Upon* Capell MS. *strong besieged*] Hyphened by Sew.[1], Mal.+ (except Coll., Wh.[1], Hal.).
1430. *their*] *there* $Q_4$.
1431. *Troian*] $Q_3$–$Q_8$. *Troyan* $Q_2$, Neils., Yale, Kit. *Trojan* The rest.

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1418. **pelt**] MALONE (ed. 1780): To *pelt* meant, I think, to be clamorous, as men are in a passion.—SCHMIDT (1875): Throw out words, curse.

1421. **debate**] STEEVENS (ed. 1780): Fall to contention.—SCHMIDT (1874): Combat.—ONIONS (*Sh. Glossary,* 1911): Fight.

1422. **imaginarie**] LAMB ("On . . . Hogarth," 1811, Lucas's Lamb, 1903, I, 74): This he [Sh.] well calls *imaginary work,* where the spectator must meet the artist in his conceptions half way; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers. Lesser artists shew every thing distinct and full.—SCHMIDT (1874): Fanciful.—*N. E. D.* (1901), citing this line as its first example: Of the nature of an image or representation.—POOLER (ed. 1911): Imaginative.

1423.] MALONE (ed. 1780): An artful delineation, so nicely and *naturally* executed.—SCHMIDT (1874) explains *compact* as "bodily, corporeal," ONIONS (*Sh. Glossary,* 1911) as "solid."

1425. **Grip't**] Cf. the same verb, *gripe,* in l. 319, and see Textual Notes.

1426. **the eye of mind**] MALONE (ed. 1780) refers to similar phrases in *Hamlet,* I.i.112, and Sonnet 113 (1).

1429–1432.] SARRAZIN (*Archiv für das Studium der neueren Sprachen,* 1899, CII, 422 f.) remarks somewhat matter-of-factly that, although it is usually

And to their hope they ſuch odde action yeeld,
That through their light ioy ſeemed to appeare,
(Like bright things ſtaind) a kind of heauie feare.

And from the ſtrond of DARDAN where they fought,
To SIMOIS reedie bankes the red bloud ran,
VVhoſe waues to imitate the battaile fought
VVith ſwelling ridges, and their rankes began
To breake vppon the galled ſhore, and than
Retire againe, till meeting greater ranckes
They ioine, & ſhoot their fome at SIMOIS bancks.

1436. *strond*] *strand* Ew., Evans, Dyce, Sta., Glo., Cam., Coll.[3]+ (except Bull., Kit.).
*Dardan*] *Dordan* $Q_7$, State.
1437, 1442. *Simois*] *Simoïs'* Dyce.
1440. *than*] *then* $Q_8Q_9$, State—Evans.
1441. *till*] *'til* Ew., Capell MS.

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asserted that Sh.'s source for the painting was the *Aeneid*, bk. II, there is nothing there corresponding to these four lines, which are indeed drawn from North's Plutarch, 1579 (life of Brutus, ch. 23), where Porcia weeps on beholding a picture of Hector's farewell to Andromache. Sh. omits the incident in *Julius Caesar*.

1433.] STAUNTON (ed. 1860): To their hope (bold Hector) they exhibited such *peculiar*, or *doubtful* action, &c. [Cf. *hope* in l. 1430.]—DELIUS (ed. 1872): To their hope, which they place in Hector and in their sons, they lend such contradictory or strange conduct.—LEE (ed. 1907): And towards their hope (*i. e.*, Hector) they conduct themselves with such inconsistency or uncertainty (not knowing whether to show joy or fear).

1434. **light**] SCHMIDT (1874): Cheerful, merry.

1435. **heauie**] KINNEAR (*Cruces*, 1883, p. 495) suggests the reading *braving*, comparing *Julius Caesar*, V.i.10, "With fearful bravery."

1436. **strond of Dardan**] HAZLITT (ed. 1852): Shore of Dardania, *i. e.* the district of Troy.—SCHMIDT (1874) notes that in *Troilus and Cressida*, Prologue, l. 16, Dardan is one of the six gates of Troy.—LEE (ed. 1907): Dardania was a name of Troas, the country of which Troy was the chief city. The district was bounded by the sea, though Troy itself was an inland city on the river Simois.—POOLER (ed. 1911) cites Caxton's *Recuyell of the Historyes of Troye, ca.* 1475 (ed. Sommer, 1894, I, 37): "This cyte was that tyme named dardane after the name of dardanus but afterward hit was callyd Troye."

1437. **Simois**] FEUILLERAT (ed. 1927): A river which flows from Mount Ida, and joins the river Scamander in the plain of Troy.

1440. **galled**] SCHMIDT (1874): Worn away.—VERITY (ed. 1890) compares "a galled rock," *Henry V*, III.i.12, "where, as here, the idea is wave-washed and wave-worn."—ONIONS (*Sh. Glossary*, 1911): Fretted with salt water.

**than**] MALONE (ed. 1780) notes that the rime causes this spelling of *then*. See Textual Notes.

To this well painted peece is LVCRECE come, 1443
To find a face where all diſtreſſe is ſteld,
Manie ſhee ſees, where cares haue carued ſome, 1445
But none where all diſtreſſe and dolor dweld,
Till ſhee diſpayring HECVBA beheld,
Staring on PRIAMS wounds with her old eyes,
VVhich bleeding vnder PIRRHVS proud foot lies.

In her the Painter had anathomiz'd 1450

1443. *well painted*] Hyphened by State, Gild.+.

1444. *steld*] Qq., Lint., Coll., Wh., Hal. *stêl'd* Mal., Var. *stel'd* Knt. *steled* Bell. *steel'd* Wynd., Neils. *stell'd* The rest. *spell'd* Mal. conj.

1447. *Till*] *'*Til* Ew., Capell MS. *shee*] *the* Coll.[3]

1449. *VVhich*] *Who* Gild.[1], Sew., Evans.

1450. *anathomiz'd*] $Q_2$–$Q_5$. *annotimiz'd* $Q_6$. *annotamiz'd* $Q_7$. **anatomized* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull. **anatomiz'd* The rest.

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1443–1485.] FURNIVALL (ed. 1877, p. xxxv n.) calls these lines "the source of the player's Hecuba-speech in *Hamlet* [II.ii]."

1444. steld] GILDON (ed. 1710, p. lxxii): Stor'd, contain'd.—MALONE (ed. 1780): Steel'd. [He compares Sonnet 24 (1). See also Textual Notes.]—NARES (*Glossary*, 1822): Fixed, or placed in a permanent manner. . . . *Stelled* for stalled. [So DYCE (ed. 1832), SCHMIDT (1875), ONIONS (*Sh. Glossary*, 1911), KITTREDGE (ed. 1936).]—KNIGHT (ed. 1841): [Sh. was thinking of] *stile*, the pencil by which forms are traced and copied. . . . *Stel'd* is probably then *stil'd*, the word being slightly changed to suit the rhyme. [So WHITE (ed. 1865).]—COLLIER (ed. 1843): [Perhaps it means] engraved as with steel.—GOULD (*Corrigenda*, 1881, pp. 15 f.): I have no doubt this [*steled*] means written as it were by the stylus, the "antique pen" of the Sonnets. [So HUDSON (ed. 1881).]—KINNEAR (*Cruces*, 1883, p. 495): Perhaps Shakespeare may have taken the word from *stela*, a monumental pillar. [He compares *Lear*, III.vii. 61.]—WYNDHAM (ed. 1898): That *steel'd* (=engraved) was intended is confirmed by the next line.—HERFORD (ed. 1899): Planted, set.—LEE (ed. 1907): Associated with the substantive "stell" or "stall."—PORTER (ed. 1912): Lucrece craves to see a face in which all distress is concentrated, pent up. . . . [*Steld*] also indicates the method by which it is there pent up, fixed by the tool. —See *Venus*, l. 376.

1449.] BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 151 n.) observes that in Marlowe's *Dido*, *ca.* 1587, II.i.242 (ed. Brooke, 1930, p. 159), "Pyrrhus in killing Priam is described as 'treading upon his breast,' a detail not in Virgil."

VVhich] MALONE (ed. 1780): The neutral pronoun was anciently often used for the personal [see ABBOTT, 1870, pp. 181 f.]. . . . *Which*, however, may refer to *wounds*.

1450. **anathomiz'd**] SCHMIDT (1874): Laid open, shown distinctly.—POOLER

Times ruine, beauties wracke, and grim cares raign,
Her cheeks with chops and wrincles were diſguiz'd,
Of what ſhee was, no ſemblance did remaine:
Her blew bloud chang'd to blacke in euerie vaine,
VVanting the ſpring, that thoſe ſhrunke pipes had
Shew'd life impriſon'd in a bodie dead. (fed,

On this ſad ſhadow LVCRECE ſpends her eyes,
And ſhapes her ſorrow to the Beldames woes,
VVho nothing wants to anſwer her but cries,
And bitter words to ban her cruell Foes.
The Painter was no God to lend her thoſe,
And therefore LVCRECE ſwears he did her wrong,
To giue her ſo much griefe, and not a tong.

Poore Inſtrument (quoth ſhee) without a ſound,
Ile tune thy woes with my lamenting tongue,
And drop ſweet Balme in PRIAMS painted wound,

1451. *wracke*] *wreck* Gild.[2]+ (except Sew.[1], Knt., Del., Wh.[2], Rol., Oxf., Wynd., Bull., Yale, Kit.).
*raign*] *raine* $Q_4$.
1452. *chops*] *chaps* $Q_8Q_9$, Lint., Ew., Mal.+ (except Wynd., Bull., Kit.).
*diſguiz'd*] *diſguised* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
1454. *chang'd*] *changed* Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.
1458. *ſhapes*] *ſhape's* Evans.
*Beldames*] Qq., Lint. *beldame's* State, Gild.[2], Sew.[2], Ew., Evans, Mal., Var., Ald., Knt., Ktly., Wynd., Kit. *beldam's* The rest.
1464. *ſhee*] *he* Lint.

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(ed. 1911): Dissected; hence described minutely, painted with the details of a pre-Raffaelite.

1450, 1451.] EWIG (*Anglia*, 1899, XXII, 441) compares Daniel's *Complaint of Rosamond*, 1592, ll. 253 f. (Grosart's Daniel, I, 90), "Reade in my face the ruines of my youth, The wracke of yeeres vpon my aged brow."

1452. **chops**] SCHMIDT (1874): Fissures, cracks.—BEECHING (Sh.'s *Sonnets*, 1904, p. 98) compares with *chopt* in Sonnet 62 (10), which he defines: Marked with cracks, seamed.—ONIONS (*Sh. Glossary*, 1911): Chaps: cracks in the skin.

1457. **shadow**] SCHMIDT (1875): Portrait.—POOLER (ed. 1911): Painted form. —See l. 460 n.

**spends her eyes**] MALONE (ed. 1780): Fixes them earnestly; gives it her whole attention.

1458. **Beldames**] SCHMIDT (1874) and ONIONS (*Sh. Glossary*, 1911) explain as "grandmother" (cf. l. 953). "Old woman" is probably meant.

1460. **ban**] See *Venus*, l. 326 n.

And raile on PIRRHVS that hath done him wrong;
And with my tears quench Troy that burns ſo long;
And with my knife ſcratch out the angrie eyes,
Of all the Greekes that are thine enemies.

211 Shew me the ſtrumpet that began this ſtur,
That with my nailes her beautie I may teare:
Thy heat of luſt fond PARIS did incur
This lode of wrath, that burning Troy doth beare;
Thy eye kindled the fire that burneth here,
And here in Troy for treſpaſſe of thine eye,
The Sire, the ſonne, the Dame and daughter die.

212 VVhy ſhould the priuate pleaſure of ſome one
Become the publicke plague of manie moe?
Let ſinne alone committed, light alone
Vppon his head that hath tranſgreſſed ſo.
Let guiltleſſe ſoules be freed from guilty woe,
For ones offence why ſhould ſo many fall?
To plague a priuate ſinne in generall.

213 Lo here weeps HECVBA, here PRIAM dies,
Here manly HECTOR faints, here TROYLVS ſounds,
Here friend by friend in bloudie channel lies:

1471. *the*] *this* State, Gild., Sew., Evans.
*that*] *than* Huds.[2]
*stur*] $Q_2$. *sturre* $Q_3$–$Q_7$. **stir* The rest.
1473. *lust...Paris*] *lust,...Paris,* $Q_3Q_4$, State+. *lust,...Paris* $Q_5$.
1474. *doth*] *did* State, Gild., Sew., Evans.
1475. *Thy*] *Thine* Coll., Huds.[1], Ktly., Wh.[1], Hal., Del.
1479. *moe*] *more* Evans.
1482, 1483, 1484. *woe,...fall?... generall.*] $Q_2$. **woe....fall?...generall.* $Q_3$–$Q_7$, State. *woe....fall;...generall.* $Q_8Q_9$. *woe:...fall,...general.* Lint., Ew. *woe....fall?...general?* Gild. **woe.... fall,...general?* The rest.
1486. *Troylus*] *Troilus* $Q_4$, Gild.[2], Sew., Evans+.
*sounds*] *swounds* Mal.+ (except Rid., Kit.).

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1471. stur] SCHMIDT (1875): Tumult, uproar.—See *Venus*, l. 283 n.
1478, 1480. one . . . alone] See the notes to *Venus*, ll. 293 f.
1484.] LEE (ed. 1907): To make the sin of an individual a plague for the whole public.
1486. Troylus] MALONE (ed. 1780): The mere English reader still pronounces the word [as a dissyllable] as, I believe, Shakspeare did.
1487. channel] HERFORD (ed. 1899): Kennel, gutter. [So CRAIG (ed. 1905).]

And friend to friend giues vnaduiſed wounds,
And one mans luſt theſe manie liues confounds.
Had doting PRIAM checkt his ſons deſire,
TROY had bin bright with Fame, & not with fire.

214 Here feelingly ſhe weeps TROYES painted woes,
For ſorrow, like a heauie hanging Bell,
Once ſet on ringing, with his own waight goes,
Then little ſtrength rings out the dolefull knell,
So LVCRECE ſet a worke, ſad tales doth tell
To pencel'd penſiuenes, & colour'd ſorrow,
She lends them words, & ſhe their looks doth borrow,

215 Shee throwes her eyes about the painting round,
And who ſhee finds forlorne, ſhee doth lament:
At laſt ſhee ſees a wretched image bound,

1493. *heauie hanging*] Hyphened by Capell MS., Mal.+ (except Coll., Hal., Wynd., Kit.).
*Bell,*] *bell* Huds.[1], Cam., Pool.
1494. *on*] *a* State, Gild., Sew., Ew., Evans.
1496. *set a worke*] $Q_2$–$Q_7$, Ew. **set aworke* $Q_8Q_9$, State, Lint., Gild.[1], Sew.[1], Wynd., Kit. *set-a-work* Bell. *set a-work* The rest.
1498. *lends*] *sends* $Q_4$.
*borrow,*] $Q_2$, Gild.[1] *borrow.* The rest.
1499. *painting round,*] *painted round*, $Q_2$–$Q_9$, State, Lint., Gild., Sew.[1], Ew. *painted round.* Sew.[2], Evans. *painting, round*, Mal., Var., Ald., Knt.[1], Coll., Bell, Huds.[1], Ktly., Wh.[1], Hal.
1500. *who*] Qq., Lint., Cam., Del., Rol., Neils., Bull., Pool., Rid., Kit. *whom* The rest.

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1488.] MALONE (ed. 1780): *Friends wound friends*, not knowing *each other*. It should be remembered that Troy was sacked in the night.—SCHMIDT (1875) explains *vnaduised:* Not seeing whom he strikes.—ONIONS (*Sh. Glossary*, 1911): Done in ignorance.

1494. **on ringing**] I. e. a ringing. See ABBOTT, 1870, p. 118.

1496. **a worke**] BELL (ed. 1855): [*A* means *at*. Its use] as a prefix is now obsolete, except as a vulgarism. [See ABBOTT, 1870, p. 32.]—NARES (*Glossary*, 1822): On work; into work.

1497. **pencel'd**] SCHMIDT (1875): Painted.

1500. **who shee finds**] See *Venus*, l. 847 n., and Textual Notes.

1501–1568.] GILDON (ed. 1710, p. 457): [This passage is] a Proof of his [Sh.'s] knowing *Virgil*, for he has . . . painted *Sinon*, as *Virgil* has done before him. I do not mean *totidem Verbis*, but has given him the same Character, and so plainly, that this is visibly taken from that.—BAYNES (*Fraser's Magazine*, May, 1880, pp. 637 f.): The elaborate details in the pictured 'Fall of Troy' . . . seem clearly derived from the second book of the Aeneid. There

That piteous lookes, to Phrygian ſheapheards lent,
His face though full of cares, yet ſhew'd content,
Onward to TROY with the blunt ſwains he goes,
So mild that patience ſeem'd to ſcorne his woes.

216 In him the Painter labour'd with his skill
To hide deceipt, and giue the harmleſſe ſhow
An humble gate, calme looks, eyes wayling ſtill,
A brow vnbent that ſeem'd to welcome wo,
Cheeks neither red, nor pale, but mingled ſo,
That bluſhing red, no guiltie inſtance gaue,
Nor aſhie pale, the feare that falſe hearts haue.

217 But like a conſtant and confirmed Deuill,
He entertain'd a ſhow, ſo ſeeming iuſt,

1504. *the*] *these* $Q_6$–$Q_9$, State–Evans.
1507. *deceipt*] *conceipt* $Q_4$.
*show*] *show*, $Q_7Q_8Q_9$, State–Evans. **show;* Capell MS., Coll., Wh.[1], Hal.
1508. *gate*] *gait* Ew.+.
*wayling*] *vailing* Anon. conj. (Cam.).
1509. *seem'd*] *seemed* $Q_8$.
1514. *entertain'd*] *entertained* Ew.
*seeming iust*] Hyphened by Del., Oxf., Neils., Yale.

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is an obvious connection between the general cause or ground motive of the more famous tragedy and Lucrece's own dark fate. . . . The most prominent figure in the pictured tragedy as described by Lucrece is Sinon, and Sinon represents the same union of outward truth and inward guile, of saintly seeming and diabolical purpose which had secured for Tarquin his fatal triumph.—ROOT (*Classical Mythology in Sh.*, 1903, p. 107): The account she gives of the picture corresponds closely with *Aen.* 2.13–267. . . . That Shakespeare read this passage of *Aen.* in the original, and not in Phaer, is shown by the use of the word Phrygian [l. 1502 (=*Aeneid*, II, 68), which Phaer's translation, 1558–1573, omits].

1502.] SCHMIDT (1874) *s. v. lend:* [That] made the shepherds look compassionately.

1504. **blunt**] SCHMIDT (1874): Clumsy, awkward.—*N. E. D.* (1888): Rude, unpolished, rough.

1505. **his woes**] MALONE (ed. 1780): The woes suffered by *Patience.* [This interpretation makes *his*=its (Patience's), but *his* seems to me to refer to Sinon.]

1507. **the harmlesse show**] MALONE (ed. 1780): The harmless *painted figure* [i. e. of Sinon].

1511. **no guiltie instance**] MALONE (ed. 1790): No example or symptom of guilt.

And therein ſo enſconc't his ſecret euill,
That Iealouſie it ſelfe could not miſtruſt,
Falſe creeping Craft, and Periurie ſhould thruſt
Into ſo bright a daie, ſuch blackfac'd ſtorms,
Or blot with Hell-born ſin ſuch Saint-like forms.

218 The well-skil'd workman this milde Image drew
For periur'd SINON, whoſe inchaunting ſtorie
The credulous old PRIAM after ſlew.
VVhoſe words like wild fire burnt the ſhining glorie
Of rich-built ILLION, that the skies were ſorie,
And little ſtars ſhot from their fixed places,
VVhē their glas fel, wherin they view'd their faces.

1515. *ensconc't*] *ensconced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*his*] *this* $Q_4$–$Q_9$, State–Evans.
1517. *False creeping*] Hyphened by Mal.+ (except Neils., Pool., Kit.).
1518. *blackfac'd*] *black-faced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
1519. *Hell-born*] **hell-borne* $Q_2$–$Q_9$, Lint.
1520. *well-skil'd*] Two words in $Q_2$–$Q_5$.
*workman*] *worman* $Q_7$. *woman* State, Gild., Sew., Ew., Evans.
*milde*] *wild* State, Gild., Sew., Ew., Evans.
1521. *periur'd*] *perjured* Sta., Glo., Cam., Huds.², Herf., Dow., Bull.
1522. *slew.*] $Q_2$–$Q_6$. *slew:* $Q_7Q_8Q_9$, State, Lint., Ew. *slew;* The rest.
1523. *wild fire*] $Q_2$–$Q_7Q_9$. Hyphened by $Q_8$, State–Mal., Var., Coll., Huds.¹, Sta., Wh.¹, Hal. One word in the rest.
1524. *rich-built*] Two words in $Q_3$–$Q_9$, Ew., Ald.
*Illion*] *Ilion* $Q_4Q_8$+.
*were*] *was* $Q_4$.

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1514.] POOLER (ed. 1911): Assumed or rather maintained the appearance of an honest man.

1515.] MALONE (ed. 1780): And by that means so *concealed* his secret treachery.

1516. **Iealousie**] SCHMIDT (1874): Suspicion.—See *Venus*, l. 649.
**mistrust**] I. e., suspect that. See SCHMIDT (1875).

1525, 1526.] MALONE (ed. 1780): Why Troy, however beautiful or magnificent, should be called the mirrour in which the fixed stars beheld themselves, I do not see. The image is very quaint and far-fetched. [With l. 1525 he compares *A Midsummer Night's Dream*, II.i.153, "certain stars shot madly from their spheres."]—BOSWELL (ed. 1821) answers Malone by quoting a description of Priam's palace from Lydgate's *Troy Book*, II, 965–968 (ed. Bergen, 1906, pt. I, p. 172).—WYNDHAM (ed. 1898): Perhaps a reminiscence of:—'De caelo lapsa per umbras Stella facem ducens multa cum luce cucurrit. Illam, summa super labentem culmina tecti, Cernimus.' Virgil, *Aeneid*, II [ll. 693–696].

This picture ſhee aduiſedly peruſ'd, 1527
And chid the Painter for his wondrous skill:
Saying, ſome ſhape in SINONS was abuſ'd,
So faire a forme lodg'd not a mind ſo ill, 1530
And ſtill on him ſhee gaz'd, and gazing ſtill,
Such ſignes of truth in his plaine face ſhee ſpied,
That ſhee concludes, the Picture was belied.

It cannot be (quoth ſhe) that ſo much guile,
(Shee would haue ſaid) can lurke in ſuch a looke: 1535
But TARQVINS ſhape, came in her mind the while,
And from her tongue, can lurk, from cannot, tooke 1537

1527. *aduisedly*] *advisely* Huds.[2]

1527, 1529. *perus'd...abus'd*] *perused...abused* Coll.[1], Coll.[2], Glo., Wh., Hal., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

1528. *chid*] *chide* $Q_6$.

*wondrous*] *wonderous* $Q_4$. *wond'rous* Evans, Mal., Var.

1529. *Sinons*] *Sinon* $Q_4$.

1530. *lodg'd*] *lodged* Ew., Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

1531. *on him shee*] *she on him* Lint.

*gaz'd*] *gazed* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

1532, 1533. *spied...belied*] *spy'd... bely'd* Gild.[2], Sew.[2], Evans, Capell MS., Mal., Var., Ald., Ktly.

1535. *can...looke*] Italic in Capell MS., Mal., Var., Ald. Quoted by Knt.[1]+ (except Coll., Huds.[1], Hal.).

1537. *can lurk, cannot*] Italic in Gild.[2], Sew., Ew., Evans, Capell MS., Mal., Var., Ald., Coll.[3], Huds.[2] Quoted by Knt.[1]+ (except Coll.[3], Huds.[2]).

*tooke*] Qq., State, Lint., Gild.[1] *took*, Ew. *took;* Capell MS., Mal., Var., Ald., Knt., Coll., Ktly., Wh.[1], Hal., Del. *took*. Rol., Kit. *took:* The rest.

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1526. **their glas**] LEE (ed. 1907): The mirror formed by the burnished roof of Priam's palace in which the stars were reflected. [So FEUILLERAT (ed. 1927).]—POOLER (ed. 1911): "Glass" was used like map, mould, etc., to denote a counterpart or exact representation. . . . Possibly Shakespeare was thinking of Lydgate's description of Priam's city [*Troy Book*, II, 661–667 (ed. Bergen, 1906, pt. I, p. 163)]. . . . [Lydgate's] clamps of copper, gilt and burnished, joining blocks of marble, of which all the houses in Troy were built, might very well have been compared to stars.

1529.] CRAIG (ed. 1905): [Saying] that the painter had insulted some other person's shape by painting it and calling the portrait Sinon.

1532. **plaine**] SCHMIDT (1875): Frank, honest.

1534–1540.] VERITY (ed. 1890): The form of this stanza bears a certain resemblance to that of Sonnet cxlv.

1534–1547.] MATHEW (*Image of Sh.*, 1922, pp. 100 f.): [*Lucrece*] has no beginning, the first part of its story is told in a shambling Prose argument and one of its chief Characters, Tarquin, is only described through his resemblance to Sinon. It does not seem probable that a young Poet striving for Fame

It cannot be, ſhee in that ſence forſooke, 1538
And turn'd it thus, it cannot be I find,
But ſuch a face ſhould beare a wicked mind. 1540

221 For euen as ſubtill SINON here is painted,
So ſober ſad, ſo wearie, and ſo milde,
(As if with griefe or trauaile he had fainted)
To me came TARQVIN armed to beguild 1544

1538. *It cannot be*] Italic in Capell MS., Mal., Var., Ald., Coll.[3], Huds.[2] Quoted by Knt.[1]+ (except Coll.[3], Huds.[2]).

1539. *cannot*] Italic in Sew., Ew., Evans.

1541. *euen*] *e'en* State, Gild., Sew.[1] *ev'n* Sew.[2], Evans.

*subtill*] *subtle* State+ (except Kit.). *subtile* Kit.

1542. *sober sad*] Hyphened by Capell MS., Mal.+.

1543. *if*] Om. Ew.

1544. *Tarquin*] *Tarquin;* Capell MS. *Tarquin,* Pool. conj.

*armed to beguild*] $Q_2$–$Q_8$, State, Lint., Yale, Rid. *armed to beguil'd* $Q_9$. *armed so beguild* Gild.[1] *armed, so beguil'd* Gild.[2], Sew., Ew., Evans. *armed; so beguild* Mal.[1] *armed; too beguil'd* Coll. *armed; so beguiled* Glo., Cam., Huds.[2], Herf., Dow., Bull. *armed too; beguil'd* Ktly. *armed to begild* Wynd., Neils. *armed; so beguil'd* Steevens conj. (Mal.) and the rest. *armed, to-beguil'd* Yale conj. *armed so, beguil'd* Pool. conj.

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would have planned this. It would have been explained if Southampton had been depicted as Tarquin, for (if so) he or his older friends might have objected to this, and the picture of Tarquin might have been struck out of the Poem and with it the beginning. [A far-fetched idea.]

1544.] MALONE (ed. 1780) explains his reading (see Textual Notes): *To me came Tarquin with the same armour of hypocrisy that Sinon wore. . . . To* must, I think, have been a misprint for *so. Beguil'd* is for *beguiling.* Our author frequently confounds the active and passive participle.—STEEVENS (the same) explains his conjecture, *so beguil'd:* So cover'd, so masked with fraud, i. e. like Sinon.—BELL (ed. 1855): The prefix *to* was often used to intensify, or extend, the meaning, as in *to-torne, to-print;* and in this sense, which was here apparently intended, [$Q_1$ is correct].—STAUNTON (ed. 1860): [*So beguil'd* means] *So disguised,* or *so masked;* unless Shakespeare here confounds the passive and active participle and uses "beguil'd" for *beguiling.*—WYNDHAM (ed. 1898) defends the text, explaining *beguild* (which rimes with *defild*) as an ordinary spelling of *begild* (cf. l. 60). (PORTER [ed. 1912] agrees with him.)—LEE (ed. 1907): "Armed" means "armed with the same armour of hypocrisy (as Sinon was)." "Beguiled" means "craftily disguised."—POOLER (ed. 1911) explains his conjecture (see Textual Notes) as meaning: He came so armed as Sinon was, viz. with the weapons of hypocrisy, sober-sadness, weariness, mildness. [He adds, "I once thought 'beguild' might be a corrupt form of 'beguile' "—like *twind* for *twine, vild* for *vile.*]—BROWN (ed. 1913) explains *armed to begild,* etc.: Prepared to present an honest exterior. . . . The spelling *guild*

VVith outward honeſtie, but yet defild
VVith inward vice, as PRIAM him did cheriſh:
So did I TARQVIN, ſo my Troy did periſh.

222 Looke looke how liſtning PRIAM wets his eyes,
To ſee thoſe borrowed teares that SINON ſheeds,
PRIAM why art thou old, and yet not wife?
For euerie teare he fals a Troian bleeds:
His eye drops fire, no water thence proceeds,
Thoſe roũd clear pearls of his that moue thy pitty,
Are bals of quenchleſſe fire to burne thy Citty.

223 Such Deuils ſteale effects from lightleſſe Hell,
For SINON in his fire doth quake with cold,
And in that cold hot burning fire doth dwell,
Theſe contraries ſuch vnitie do hold,
Only to flatter fooles, and make them bold,

1545. *defild*] *defiled* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
1546. *vice,...cherish:*] **vice:...cherish*, $Q_5$+.
1547. *I*] Om. $Q_2$.
1548. *listning*] Qq., State, Lint., Gild.[1], Sew.[1], Ew. *list'ning* Gild.[2], Sew.[2], Evans, Wynd., Neils., Kit. *listening* The rest.
1549. *borrowed*] Qq., Lint., Ew., Neils., Kit. *borrow'd* The rest.
*Sinon*] *Simon* $Q_9$.
*sheeds*] *sheds* $Q_4Q_6$+ (except Bull., Kit.).
1551. *he*] *be* $Q_4$.
*Troian*] $Q_8$. *Troyan* $Q_2$–$Q_7$, Neils., Yale, Kit. *Trojan* The rest.
1552. *eye drops*] *eyes drops* $Q_6Q_7$. *eyes drop* $Q_8Q_9$, State–Evans.
1554. *thy*] *the* $Q_8Q_9$, Lint.
1557. *that*] *the* $Q_4$.
*cold hot burning*] Qq., Lint., Ew., Wynd., Kit. *cold, hot-burning* Mal., Var., Ald., Coll.[1], Coll.[2], Bell, Wh.[1], Hal., Neils. *cold hot-burning* The rest.

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for *gild* is found in Elizabethan English.—FEUILLERAT (ed. 1927): Perhaps we should read 'to-beguil'd,' all disguised.—KITTREDGE: *Beguiled* is not the passive participle of the verb. It is an adjective, meaning "furnished with, full of, guile."

1547. **my Troy**] See the *L. C.*, l. 176 n.

1549. **borrowed**] SCHMIDT (1874): Counterfeited, false.
**sheeds**] So in Sonnet 34 (13 f.) *sheeds* rimes with *deeds*.

1551. **he fals**] MALONE (ed. 1780): He lets fall. So, in *Othello* [IV.i.257]: "Each drop she falls would prove a crocodile."

1554. **quenchlesse fire**] LEE (ed. 1907): Marlowe uses this expression thrice: *Edward II*, V, i, 44; *Dido*, II, i, 186; *Tamburlaine*, Part II, III, v, 27. "Quenchless fury" appears in *3 Hen. VI*, I, iv, 28. . . . The epithet is not found elsewhere in Shakespeare.

So PRIAMS truſt falſe SINONS teares doth flatter,
That he finds means to burne his Troy with water.

224 Here all inrag'd ſuch paſſion her aſſailes,
That patience is quite beaten from her breaſt,
Shee tears the ſenceleſſe SINON with her nailes,
Comparing him to that vnhappie gueſt,
VVhoſe deede hath made herſelfe, herſelfe deteſt,
At laſt ſhee ſmilingly with this giues ore,
Foole fool, quoth ſhe, his wounds wil not be ſore.

225 Thus ebs and flowes the currant of her ſorrow,
And time doth wearie time with her complayning,
Shee looks for night, & then ſhee longs for morrow,
And both ſhee thinks too long with her remayning.
Short time ſeems long, in ſorrowes ſharp ſuſtayning,
Though wo be heauie, yet it ſeldome ſleepes,
And they that watch, ſee time, how ſlow it creeps.

226 VVhich all this time hath ouerſlipt her thought,
That ſhee with painted Images hath ſpent,
Being from the feeling of her own griefe brought,
By deepe ſurmiſe of others detriment,

1562. *inrag'd*] *enraged* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
1567. *At*] *Al* $Q_8$ (Huntington). *giues*] *give* $Q_9$.
1573. *ſorrowes*] *ſorrow's* Ew.+.
1579. *others*] *others'* Mal., Ald.+. *other's* Var.

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1564. F. T. BOWERS (*M. L. N.*, 1932, XLVII, 378–385) gives analogues to the stabbing and defacement of portraits in *The Noble Spanish Soldier*, a play which he dates about 1610, Shirley's *Traitor*, 1631, Heming's *Fatal Contract*, 1637, and elsewhere.—FAIRCHILD (*Sh. and the Arts of Design*, 1937, p. 143): [Sh. probably had in mind] Ovid's story of Pallas and Arachne [*Metamorphoses*, VI, 131], in which Pallas . . . *tears* the embroidered piece ("*rupit* pictas . . . vestes") which Arachne had so skilfully made. If Shakespeare recalled this story . . . it not only helps to account for the device of the attack upon the picture, but it also makes still further evident the fact that, when Lucrece "tears" the picture with her nails . . . , it is a tapestry, not a painting, that is being described. [But see her words at ll. 1469 f.]

1565. **vnhappie**] SCHMIDT (1875): Evil.

1574. **heauie**] BROWN (ed. 1913): There is a quibble on two meanings of *heavy*, distressing and sleepy.

Looſing her woes in ſhews of diſcontent:
It eaſeth ſome, though none it euer cured,
To thinke their dolour others haue endured.

227 But now the mindfull Meſſenger come backe,
Brings home his Lord and other companie,
VVho finds his LVCRECE clad in mourning black,
And round about her teare-diſtained eye
Blew circles ſtream'd, like Rain-bows in the skie.
Theſe watergalls in her dim Element,
Foretell new ſtormes to thoſe alreadie ſpent.

228 VVhich when her ſad beholding husband ſaw,
Amazedlie in her ſad face he ſtares:
Her eyes though ſod in tears look'd red and raw,

1580. *Loosing*] *Losing* Mal.+.
1581. *it*] *is* $Q_8Q_9$.
1581, 1582. *cured...endured*] *cur'd... endur'd* State, Gild., Sew., Evans, Mal.², Var., Ald., Knt., Huds.¹, Dyce, Sta., Del., Rol., Oxf., Yale.
1583. *come*] *comes* $Q_3$–$Q_9$, State–Evans.
*backe,*] *back;* Coll.¹, Wh.¹
1586. *round about*] One word in $Q_7$. Hyphened by State, Gild.¹, Sew.¹
*teare-distained eye*] *teare distained-eye* $Q_3Q_5$. *teares distained-eye* $Q_4$. *teare-distained-eye* $Q_6$.
1587. *stream'd*] *streamed* $Q_8$.
1588. *Element*] *elements* $Q_4$.
1589. *Foretell*] *Foretel* State, Gild., Sew.², Evans, Coll.¹, Coll.², Bell, Wh.¹, Hal.
1590. *sad beholding*] Hyphened by Sew.¹, Mal.+.
1592. *look'd*] *look* State, Gild., Sew., Ew., Evans.

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1585.] EWIG (*Anglia*, 1899, XXII, 443) compares Daniel's *Complaint of Rosamond*, l. 673 (Grosart's Daniel, I, 105), "Condole thee here, clad all in blacke dispaire." This line, however, first appears in the 1594 edition.—FEUILLERAT (ed. 1927) cites Ovid, *Fasti*, II, 817 f., and Chaucer's legend, ll. 1829–1831, adding, "This detail is not in Livy." (See Sources, pp. 432, 435, below.)

1588. watergalls] STEEVENS (ed. 1780): The *water-gall* is some appearance attendant on the rainbow. The word is current among the shepherds on Salisbury plain.—DYER (*Folk Lore of Sh.*, 1884, p. 86): Secondary rainbows, the watery appearance in the sky accompanying the rainbow, are in many places termed "water-galls."—PORTER (ed. 1912): Called in America sun-dogs.

1589. to] I. e. in addition to. See ABBOTT, 1870, pp. 121 f.

1592. sod] ONIONS (*Sh. Glossary*, 1911): Boiled; (hence) scalded with tears.—BROWN (ed. 1913): "Sod" . . . is the past participle of "seethe." Though this figure impresses us as extravagant, we still say, "steeped in tears."

look'd red and raw] STEEVENS (ed. 1780) notices a similar phrase in *Hamlet*, IV.iii.62.—SCHMIDT (1875) adds *Love's Labour's Lost*, V.ii.934.

Her liuelie colour kil'd with deadlie cares,
He hath no power to aske her how ſhee fares,
Both ſtood like old acquaintance in a trance,
Met far from home, wondring ech others chance.

229 At laſt he takes her by the bloudleſſe hand,
And thus begins: what vncouth ill euent
Hath thee befalne, that thou doſt trembling ſtand?
Sweet loue what ſpite hath thy faire colour ſpent?
VVhy art thou thus attir'd in diſcontent?
Vnmaske deare deare, this moodie heauineſſe,
And tell thy griefe, that we may giue redreſſe.

230 Three times with ſighes ſhee giues her ſorrow fire,
Ere once ſhee can diſcharge one word of woe:
At length addreſt to anſwer his deſire,
Shee modeſtlie prepares, to let them know

1594. *hath*] *has* State, Gild., Sew., Evans.
1595. *Both*] *But* $Q_6$–$Q_9$, State–Mal., Var., Ald., Knt., Bell, Sta., Dyce[3], Kit.
1596. *wondring*] Qq., State, Lint., Gild., Sew. *wond'ring* Ew., Evans, Wynd., Neils., Kit. *wondering* The rest.
1598. *vncouth ill*] *uncouth, ill* Bell.
1599. *befalne*] $Q_2Q_3Q_4Q_9$, Bull. *befallen* $Q_5Q_6Q_7$, State, Lint., Gild., Sew.[2], Ew., Evans, Mal., Ald., Knt. Bell, Ktly., Rol., Neils. *be fallen* $Q_8$. *befal'n* Var., Coll.[1], Hal. *befall'n* The rest.
1600. *spite*] *sprite* Gild.[2] *spire* Wh.[1]
1601. *attir'd*] *attired* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
1602. *deare deare*] Hyphened by Sta.
1603. *that*] *hat* $Q_8$.
1604. *sorrow*] *sorrows* Lint., Mal.[1] *sorrow's* Ew.

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1593. **liuelie**] SCHMIDT (1874): Animated.

1595. **Both**] Various editors desert the text here for *But* (see Textual Notes), but *ech others* in the next line shows clearly that *Both* is correct.

1597, 1598.] EWIG (*Anglia*, 1899, XXII, 21): In Sh. it is the husband who asks Lucrece the cause of her sorrow, which agrees with Livy but differs from Ovid and Chaucer.

1598. **vncouth**] BELL (ed. 1855): Unknown, strange.

1600. **spent**] SCHMIDT (1875): Destroyed.—HERFORD (ed. 1899): Put out (the meaning probably influenced by Ital. 'spento').

1601. **attir'd in discontent**] STEEVENS (ed. 1780) compares *Much Ado*, IV.i.145, "attir'd in wonder."

1604, 1605.] STAUNTON (ed. 1860): The allusion here is to the manner of discharging ancient fire-arms by means of a match.—EWIG (*Anglia*, 1899, XXII, 25) compares Ovid, *Fasti*, II, 823, "Ter conata loqui ter destitit."

1606. **addrest**] MALONE (ed. 1780): Ready, prepared.

Her Honor is tane priſoner by the Foe,
VVhile COLATINE and his conſorted Lords,
VVith ſad attention long to heare her words.

231 And now this pale Swan in her watrie neſt,
Begins the ſad Dirge of her certaine ending,
Few words (quoth ſhee) ſhall fit the treſpaſſe beſt,
VVhere no excuſe can giue the fault amending.
In me moe woes then words are now depending,
And my laments would be drawn out too long,
To tell them all with one poore tired tong.

232 Then be this all the taske it hath to ſay,
Deare husband in the intereſt of thy bed
A ſtranger came, and on that pillow lay,
VVhere thou waſt wont to reſt thy wearie head,
And what wrong elſe may be imagined,

1608. *tane*] *taine* $Q_4$. *ta'en* State, Gild.+. *ta'n* Lint.
1611. *watrie*] Qq., State, Lint., Ew. *wat'ry* Gild., Sew., Evans, Kit. *watery* The rest.
1612. *sad*] Om. $Q_3Q_9$, Lint.
1614. *VVhere*] *Wherein* $Q_5Q_6Q_8$ (Huntington), State, Gild., Sew., Ew., Evans. *Wharein* $Q_7$.
1615. *moe*] $Q_2Q_3Q_4$, Glo., Cam., Del., Wh.$^2$, Rol., Wynd.+. *more* The rest.
*woes*] *woe* Oxf.
1616. *too*] *to* $Q_5$.
1617. *tired*] *tir'd* State, Ew.
1619. *bed*] *hed* $Q_7$.
1621. *wast*] *was* $Q_4$–$Q_7$, Coll.$^2$
1622. *what*] *that* $Q_7Q_8$ (Huntington), State, Gild.

1611, 1612.] DYER (*Folk Lore of Sh.*, 1884, p. 147): According to a romantic notion, dating from antiquity, the swan is said to sing sweetly just before its death. [He cites allusions to this notion in *The Merchant of Venice*, III.ii. 44–47, *Othello*, V.ii.247 f., *King John*, V.vii.21–24, and the *P.* & *T.*, l. 15.]

1615. depending] SCHMIDT (1874): Impending.

1619–1621.] MALONE (ed. 1780) compares Livy, I, 58, "Vestigia viri alieni, Collatine, in lecto sunt tuo."—STEEVENS (the same) attributes to AMNER the comment: Peradventure the pillow which the lady here speaketh of, was what in a former stanza is denominated *the heart of all her land* [l. 439]. Tarquin *slept not*, it is to be presumed, though, like Jachimo, he *had that was well worth watching*.—MALONE (ed. 1790) quotes Painter's translation of Livy's words, for which see Sources, p. 438, below.

1619. in the interest] SCHMIDT (1874) explains *interest:* Possession.—HERFORD (ed. 1899): Into the usufruct or enjoyment.—BROWN (ed. 1913): Perhaps, to the injury of thy bed, *interest* being used in the legal sense expressed by the medieval Latin phrase, *damna et interesse*, indemnity due for damage. But it may be merely, in the hope of sharing.

By foule inforcement might be done to me,
From that (alas) thy LVCRECE is not free.

233 For in the dreadfull dead of darke midnight,
VVith ſhining Fauchion in my chamber came
A creeping creature with a flaming light,
And ſoftly cried, awake thou Romaine Dame,
And entertaine my loue, elſe laſting ſhame
On thee and thine this night I will inflict,
If thou my loues deſire do contradict.

234 For ſome hard fauour'd Groome of thine, quoth he,
Vnleſſe thou yoke thy liking to my will
Ile murther ſtraight, and then ile ſlaughter thee,
And ſweare I found you where you did fulfill
The lothſome act of Luſt, and ſo did kill
The lechors in their deed, this Act will be
My Fame, and thy perpetuall infamy.

235 VVith this I did begin to ſtart and cry,
And then againſt my heart he ſet his ſword,
Swearing, vnleſſe I tooke all patiently,
I ſhould not liue to ſpeake another word.
So ſhould my ſhame ſtill reſt vpon record,
And neuer be forgot in mightie Roome
Th' adulterat death of LVCRECE, and her Groome.

1625. *midnight*] Two words in $Q_5Q_6Q_7$.
1626. *Fauchion*] *faulchion* Ew. *falchion* Mal.+.
1628. *cried*] *cry'd* $Q_9$, State, Lint., Gild., Sew., Evans, Mal., Var.
1629. *loue*] **loues* $Q_8Q_9$.
1632. *hard fauour'd*] Hyphened by $Q_6$, State, Gild., Sew., Evans+.
1633. *will*] *well* $Q_4$.
1634. *murther*] *murder* State+ (except Lint., Wh., Rol., Yale, Kit.).
*straight*] *strait* Gild.², Sew.², Evans.
1639. *this*] *this*, Capell MS., Dyce, Sta., Glo., Cam., Huds.²+ (except Oxf., Yale, Kit.).
1640. *set*] *sets* $Q_2$–$Q_9$, State–Evans, Glo., Wh.², Rol., Wynd., Herf., Dow.
1642. *liue*] Om. $Q_8$.
1644. *Roome*] *Rome* $Q_3$+.
1645. *Th'*] *The* Capell MS., Mal., Var., Ald., Knt., Bell, Ktly., Cam., Del., Rol., Oxf., Neils., Pool., Yale, Rid.
*adulterat*] *adult'rate* Gild., Sew., Evans.

1627. **creeping creature**] Cf. l. 365 n.
1632. **hard fauour'd**] Cf. *Venus*, l. 133.
**Groome of thine**] For the significance of assigning the "Groome" to Lucrece's household see l. 515 n.

Mine enemy was ſtrong, my poore ſelfe weake, 1646
(And farre the weaker with ſo ſtrong a feare)
My bloudie Iudge forbod my tongue to ſpeake,
No rightfull plea might plead for Iuſtice there.
His ſcarlet Luſt came euidence to ſweare 1650
That my poore beautie had purloin'd his eyes,
And when the Iudge is rob'd, the priſoner dies.

O teach me how to make mine owne excuſe,
Or (at the leaſt) this refuge let me finde,
Though my groſſe bloud be ſtaind with this abuſe, 1655
Immaculate, and ſpotleſſe is my mind,
That was not forc'd, that neuer was inclind
To acceſſarie yeeldings, but ſtill pure
Doth in her poyſon'd cloſet yet endure.

Lo heare the hopeleſſe Marchant of this loſſe, 1660

1648. *forbod*] $Q_2Q_3$. *forbad* $Q_4$–$Q_9$, State, Lint., Gild., Sew., Evans, Coll., Bell, Hal. *forbode* Kit. *forbade* The rest.
1657. *forc'd*] *forced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
*inclind*] *inclined* Ew., Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
1658. *accessarie*] *accessory* Coll.¹, Coll.², Huds.¹, Sta., Wh.¹, Hal.
1659. *poyson'd*] *poisn'd* $Q_9$.
1660. *heare*] *here* $Q_5$+.
*this*] *his* $Q_8Q_9$, Lint.

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1648. **forbod**] KITTREDGE (ed. 1936): Forbade. [See Textual Notes.]

1650. **scarlet Lust**] WYNDHAM (ed. 1898): Lust, the Judge (1652), gives evidence that he has been robbed. . . . Scarlet is, therefore, a conceit drawn from a judge's scarlet robe. [Scarlet seems a fitting color for lust without bringing in a judge's robe. Compare the Biblical "scarlet sins" and "scarlet woman."] —BROWN (ed. 1913) compares Constable's *Diana*, 1592 (ed. W. C. Hazlitt, 1859, p. 17), "Your lips, in scarlet clad, my judges be." [This poem does not occur in the unique, but fragmentary, copy of the 1592 edition. It is in the 1594 edition.]

1652.] POOLER (ed. 1911, p. li) compares Greene's *Myrrour of Modestie*, 1584 (Grosart's Greene, III, 34), "knowe you not how that partie is seene condemned whose death the Iudges do conspire?"

1655, 1656.] EWIG (*Anglia*, 1899, XXII, 22) compares Livy, I, 58, "ceterum corpus est tantum violatum, animus insons." This detail is not in Ovid.

1658. **accessarie yeeldings**] POOLER (ed. 1911): Yielding that would make me an accessary to the crime.

1660.] HAZLITT (ed. 1852): *I. e.* Collatinus, the owner of the vessel wrecked, as it were.—BROWN (ed. 1913): A poetic inversion: "the merchant hopeless with respect to this loss."

VVith head declin'd, and voice dam'd vp with wo,
VVith ſad ſet eyes and wretched armes acroſſe,
From lips new waxen pale, begins to blow
The griefe away, that ſtops his anſwer ſo.
But wretched as he is he ſtriues in vaine,
VVhat he breaths out, his breath drinks vp again.

As through an Arch, the violent roaring tide,
Outruns the eye that doth behold his haſt:
Yet in the Edie boundeth in his pride,
Backe to the ſtrait that forſt him on ſo faſt:
In rage ſent out, recald in rage being paſt,

1661. *declin'd*] *inclin'd* $Q_2$–$Q_9$, State–Evans. *declined* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

1662. *sad set*] Hyphened by Mal., Var., Ald., Knt., Bell, Huds., Dyce, Sta., Ktly., Cam., Del., Rol., Bull., Yale, Rid., Kit.

*wretched*] *wreathed* Walker conj. (*Critical Examination*, 1860, I, 292), Dyce², Dyce³, Coll.³, Huds.², Kit.

*acroſſe*] *a crosse* $Q_5Q_6Q_7$.

1663. *new waxen*] Hyphened by Sew.¹, Mal.+ (except Coll., Wh.¹, Hal., Kit.).

1666. *breaths*] *breathes* $Q_8$, State, Gild.+.

1667. *violent roaring*] *violent, roaring* Bell. Hyphened by Walker conj. (*Critical Examination*, 1860, I, 36), Sta., Dyce², Dyce³, Huds.²

1668. *haſt*] $Q_2$–$Q_7$, State, Ktly. *haste* The rest.

1670. *forſt*] *forced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

*him on*] *on him* Mal.²

1671. *recald in rage*] *recall'd, the rage* Farmer conj. (Mal.).

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1660–1673.] EWIG (*Anglia*, 1899, XXII, 446 f.) compares Henry II's lamentations in Daniel's *Complaint of Rosamond*, 1592, ll. 792–805 (Grosart's Daniel, I, 109). See also Sources, p. 426, below.

1662. sad set] LEE (ed. 1907): The hyphen inserted by Malone seems superfluous. [But Lee retains it in his own text: see also Textual Notes.]

wretched] WALKER (*Critical Examination*, 1860, I, 292) with his conjecture (see Textual Notes) compares "wreathed arms athwart" in *Love's Labour's Lost*, IV.iii.135; Peele's *David and Bethsabe*, 1599, scene 4 (Bullen's Peele, 1888, II, 31), "Sadness, with wreathed arms"; Fletcher's *Faithful Shepherdess*, *ca.* 1609, III.i (Waller's Beaumont and Fletcher, 1906, II, 402), "He sate with wreathed arms."—Cf. also l. 793 n. and *A Handful of Pleasant Delights*, 1584 (ed. Rollins, 1924, p. 61): "How oft within my wreathed arme, desired I to folde."

1663. new waxen] As *new* is the adverb *newly* (SCHMIDT, 1875), the hyphen most editors put in *new waxen* seems misleading, or at least unnecessary.

1667–1671.] FURNIVALL (ed. 1877, p. xxxiii n.): The tide through old London Bridge is in line 1667.—IDEM (*Lucrece*, 1885 facsimile, p. xxi): [Referring to] the tide through old London Bridge, whose 19 massive piers and sterlings choked up nearly half the bed of the river.—SPURGEON (*Sh.'s Imagery*, 1935,

Euen ſo his ſighes, his ſorrowes make a ſaw, 1672
To puſh griefe on, and back the ſame grief draw.

240 VVhich ſpeechleſſe woe of his poore ſhe attendeth,
And his vntimelie frenzie thus awaketh, 1675
Deare Lord, thy ſorrow to my ſorrow lendeth
Another power, no floud by raining ſlaketh,
My woe too ſencible thy paſſion maketh
More feeling painfull, let it than ſuffice
To drowne on woe, one paire of weeping eyes. 1680

241 And for my ſake when I might charme thee ſo,

1672. *his sighes*] *he sighs* Ald., Knt. *sorrowes*] *sorrows*, Capell MS., Mal.+ (except Ald., Knt.).
1675. *vntimelie*] *vntimely* $Q_8$ (Huntington).
1677. *by*] *my* Gild., Sew., Ew., Evans. *slaketh*] *slacketh* State, Gild., Sew., Ew., Evans.
1679. *feeling painfull*] Hyphened by Mal.+ (except Coll., Wh.[1], Hal.).
1680. *on woe, one*] $Q_2$. *one, one woe* Ew. *one woe one* Coll., Huds.[1], Wh.[1], Hal. **one woe, one* The rest. *in woe one* Mal. conj. *of*] *or* $Q_7$, State, Gild.[1]

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pp. 96–99) asserts that the simile refers to the movement of the Avon through the eighteenth arch of the old Clopton Bridge at Stratford, which she describes and sketches. She adds: There was no question that here was the very spot where Shakespeare must often have stood as a boy, and this was the very phenomenon he had noticed and described with such meticulous accuracy. Years ago . . . I had . . . always thought this image probably referred to the current under one of the arches of old London Bridge.—FAIRCHILD (*Sh. and the Arts of Design*, 1937, p. 38 n.) doubts Miss Spurgeon's explanation: Not only does the description fit the narrow arches of London Bridge . . . but the mentioning of 'tide' and especially 'at full of tide' [in *Antony and Cleopatra*, III.ii.49] clearly suggests London Bridge.

1672, 1673.] HUDSON (ed. 1881): *Move like a saw*, backwards and forth. [So LEE (ed. 1907).]—POOLER (ed. 1911): His sighs make a saw, the tool so called, of his sorrows by pushing grief forwards and drawing it back again; *i. e.* his sighs gave him only momentary relief. [He quotes Breton's *Toyes of an Idle Head*, 1582 (Grosart's Breton, 1875–1879, I, *a*, 27), "cruell care . . . like a Sawe, still hackling to and froe, Thus gnawes my heart."]

1680. on woe] Most editors (see Textual Notes) consider *on* a misprint, but a few defend it. So POOLER (ed. 1911): It is perhaps in favour of *on* . . . that the resemblance between the old pronunciation of "one" and "on" is sufficient for a pun in *Two Gentlemen of Verona*, II.i.2.—BROWN (ed. 1913) also defends the $Q_1$ reading: "On" was formerly used to indicate the medium of action, now expressed by "with": cf. *N. E. D.* [1909], definition 25.

1681–1698.] EWIG (*Anglia*, 1899, XXII, 22) notes the suggestion of these

For ſhee that was thy LVCRECE, now attend me,
Be ſodainelie reuenged on my Foe.
Thine, mine, his own, ſuppoſe thou doſt defend me
From what is paſt, the helpe that thou ſhalt lend me
Comes all too late, yet let the Traytor die,
"For ſparing Iuſtice feeds iniquitie.

242 But ere I name him, you faire Lords, quoth ſhee,
(Speaking to thoſe that came with COLATINE)
Shall plight your Honourable faiths to me,
VVith ſwift purſuit to venge this wrong of mine,
For 'tis a meritorious faire deſigne,
To chaſe iniuſtice with reuengefull armes,
Knights by their oaths ſhould right poore Ladies harmes.

243 At this requeſt, with noble diſpoſition,
Each preſent Lord began to promiſe aide,
As bound in Knighthood to her impoſition,
Longing to heare the hatefull Foe bewraide.
But ſhee that yet her ſad taske hath not ſaid,
The proteſtation ſtops, ô ſpeake quoth ſhee,
How may this forced ſtaine be wip'd from me?

1682. *shee*] *her* Anon. conj. (Cam.).
*Lucrece,*] *Lucrece* State, Lint. **Lucrece*— Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Bell, Dyce, Sta., Wynd., Bull., Kit.
1685. *From*] *For* $Q_9$.
1689. *with*] *to* $Q_8Q_9$.
1691. *venge*] *'venge* $Q_9$, Gild.[2], Sew.[2], Ew., Evans.
1701. *wip'd*] *wiped* Glo., Cam., Huds.[2], Oxf., Wynd., Herf., Dow., Bull., Pool.

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lines in Livy, I, 58, "Sed date dexteras fidemque haud inpune adultero fore, . . . si vos viri estis, pestiferum hinc abstulit gaudium."—FEUILLERAT (ed. 1927) observes that Ovid (*Fasti*, II, 825) has only "hoc quoque Tarquinio debebimus?"

1682. **shee**] On this use of *she* for *her* see ABBOTT, 1870, p. 141.

1683. **sodainelie**] SCHMIDT (1875): Immediately.

1689. **those that came**] PORTER (ed. 1912) says that they have been mentioned before only in the Argument, ll. 24 f. But see l. 1584.

1694.] MALONE (ed. 1780): Here one of the laws of chivalry is somewhat prematurely introduced.—KNIGHT (ed. 1841, p. 36): *Ladies* . . . is as much an anachronism as . . . *knights;* but what other words will express the meaning intended? [Cf. ll. 204–207 n.]

1697. **imposition**] SCHMIDT (1874): Charge, injunction.

1698. **bewraide**] BELL (ed. 1855): Discovered, betrayed.

VVhat is the qualitie of my offence
Being conſtrayn'd with dreadfull circumſtance?
May my pure mind with the fowle act diſpence
My low declined Honor to aduance?
May anie termes acquit me from this chance?
The poyſoned fountaine cleares it ſelfe againe,
And why not I from this compelled ſtaine?

1702. *my*] *mine* $Q_3$–$Q_9$, Lint., Mal.+ (except Cam., Wynd., Pool., Rid., Kit.).
1703. *circumstance*] *circumstances* $Q_6$–$Q_9$, State, Lint., Gild.[1], Sew.[1]
1705. *low declined*] Hyphened by $Q_9$, Capell MS., Mal.+.
*aduance*] *aduanec* $Q_8$ (Huntington).
1707. *poysoned*] *poison'd* State+ (except Lint., Ew., Mal.[1], Wynd., Neils., Kit.).

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1702. qualitie] See l. 875 n.
1706. anie termes] SCHMIDT (1875): Any thing that I might do.
1707, 1708.] MALONE (ed. 1780): There are perhaps few who would not have acquiesced in the justice of this reasoning. It did not however, as we learn from history, satisfy this admired heroine of antiquity. Her conduct on this occasion has been the subject of much speculation. It is not alleged by any of the historians that actual violence was offered to her. . . . Why then, it is asked, did she not suffer death rather than submit to her ravisher? An ingenious French writer thinks she killed herself too late to be entitled to any praise. *Les Oeuvres de M^r. Sarasin*, p. 182. edit. 1694.—A venerable father of the Church (St. Austin) censures her still more severely [*De Civitate Dei*, I, 19]. . . . The ladies must determine the question.—It may be added that George Rivers, in *The Heroinae*, 1639, sigs. D8–D11—a work which has lavish verbal borrowings from Sh. (see Munro, *Sh. Allusion-Book*, 1909, I, 436 f.)—presents the arguments "Contra Lucreciam" as well as "Pro Lucrecia." In the former he remarks that her suicide "may argue chastitie before and after: but not in the nick of the act, which yeelding to some secret enticement, might staine her thought; then loathing her selfe for the act, held death a more satisfactory revenge then repentance. . . . Had shee kept her mind unconquered she had liv'd the mirrour of women: but her weaknesse press'd her downe to die in her despaire, rather then live after shee was dishonoured."—ANDRÉ LIRONDELLE (*Sh. en Russie*, 1912, pp. 140 f.) writes of PUSHKIN: At the end of 1825, reading in the country *Lucrece*, which he calls "a somewhat feeble poem of Shakespeare," he wonders what would have happened if Lucrece had had the idea of giving Tarquin a box on the ear. "Perhaps that would have cooled his bold spirit and he would have been obliged to beat a retreat ignominiously. Lucrece would not have killed herself, Publicola [an error for Collatine] would not have become enraged, and the world and the history of the world would have been different." [As a parody on history and Sh. Pushkin then writes *Count Nulin*.]

245 VVith this they all at once began to faie,
Her bodies ſtaine, her mind vntainted cleares,
VVhile with a ioyleſſe ſmile, ſhee turnes awaie
The face, that map which deepe impreſſion beares
Of hard misfortune, caru'd it in with tears.
No no, quoth ſhee, no Dame hereafter liuing,
By my excuſe ſhall claime excuſes giuing.

246 Here with a ſigh as if her heart would breake,
Shee throwes forth TARQVINS name: he he, ſhe faies,
But more then he, her poore tong could not ſpeake,
Till after manie accents and delaies,
Vntimelie breathings, ſicke and ſhort aſſaies,
Shee vtters this, he he faire Lords, tis he

1709. *this*] *this*, Capell MS., Mal.+ (except Kit.).
1710. *bodies*] *body's* State+.
*her*] *he* $Q_3Q_4Q_5$ (Huntington). *the* $Q_5$ (Trinity College), $Q_6$–$Q_9$, State–Evans.
1712. *The...that*] *Her...that* Walker conj. (*Critical Examination*, 1860, II, 232), Huds.[2] *That...the* Kinnear conj. (*Cruces*, 1883, p. 496).
*which*] *with* $Q_4Q_5Q_9$.
1713. *Of*] *Off* $Q_9$.
*caru'd it in*] $Q_2$–$Q_8$, State, Lint., Gild.[1] *carv'd in* $Q_9$. *carved in* Gild.[2], Sew., Ew., Evans. *carved in it* Glo., Cam., Huds.[2], Herf., Dow., Bull. *carv'd in it* Capell MS. and the rest.
1715. *excuses*] *excuse's* Mal.+.
1718. *could*] *would* $Q_5$.
1719. *Till*] *'Til* Ew., Capell MS.
1721. *Lords*] *lord* $Q_5$–$Q_9$, State–Evans.

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1709, 1710.] EWIG (*Anglia*, 1899, XXII, 22) compares Livy, I, 58, "consolantur aegram animi . . . mentem peccare, non corpus," a detail not in Ovid.

1712.] Cf. Griffin's *Fidessa*, 1596, Sonnet 11 (2) (ed. Grosart, p. 11), "Vpon my face, (the map of discontent)."—POOLER (ed. 1911): Here there is a special allusion to the lines in a map, somewhat as in the jesting reference in *Twelfth Night*, III.ii.85.—See l. 402.

1713. **caru'd it in**] PORTER (ed. 1912) defends this misprint, asserting that "the modernized texts efface the Poet's instinctive fineness of touch"!

1714, 1715.] MALONE (ed. 1780) compares Livy, I, 58, "nec ulla deinde inpudica Lucretiae exemplo vivet." He adds that no English translation of this book had appeared before 1594. In his ed. 1790 he quotes Painter's translation of Livy's words, for which see Sources, p. 438, below. This detail is not in Ovid.

1719. **accents**] SCHMIDT (1874): Modifications of the voice expressive of sentiments.

1721. **tis he**] PORTER (ed. 1912): This places on Tarquin the moral weight of the alleged suicide of Lucrece. See St. Augustine's accusation, on the contrary. [See the note to ll. 1707 f.]

That guides this hand to giue this wound to me. 1722

247 Euen here ſhe ſheathed in her harmleſſe breaſt
A harmfull knife, that thence her ſoule vnſheathed,
That blow did baile it from the deepe vnreſt 1725
Of that polluted priſon, where it breathed:
Her contrite ſighes vnto the clouds bequeathed
Her winged ſprite, & through her woūds doth flie
Liues laſting date, from cancel'd deſtinie.

248 Stone ſtill, aſtoniſht with this deadlie deed, 1730
Stood COLATINE, and all his Lordly crew,
Till LVCRECE Father that beholds her bleed,
Himſelfe, on her ſelfe-ſlaughtred bodie threw,
And from the purple fountaine BRVTVS drew
The murdrous knife, and as it left the place, 1735
Her bloud in poore reuenge, held it in chaſe.

249 And bubling from her breſt, it doth deuide 1737

1723. *she sheathed*] *sheathed* $Q_5$, State. *sheath'd* $Q_6$–$Q_9$, Lint.

1724, 1726, 1727. *vnsheathed... breathed...bequeathed*] *unsheath'd... breath'd...bequeath'd* State, Mal.[2], Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Coll.[3], Rol., Oxf., Yale. *unsheathed...breathed...bequeath'd* Glo.

1729. *Liues*] $Q_2$. *Lifes* $Q_3$–$Q_9$, Lint. *Live's* Kit. *Life's* The rest.

1730. *Stone still,*] $Q_2$–$Q_7$. *Stone-still* Sta., Del. *Stone-still,* The rest.

1732. *Till*] *'Til* Ew., Capell MS. *Lucrece*] *Lucrece's* Knt.[2]

1733. *her*] *here* $Q_9$.
*selfe-slaughtred*] $Q_2$–$Q_5$. *self-slaughtered* $Q_6$–$Q_9$, Lint., Ew. *self-slaught'red* Neils., Kit. *self-slaughter'd* The rest.

1735. *murdrous*] $Q_2$–$Q_7$. *murd'rous* State, Gild., Sew., Evans, Kit. *murtherous* Wh., Rol. *murderous* The rest.

1736. *poore*] *pure* State, Gild., Sew., Ew., Evans.

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1728, 1729.] LEE (ed. 1907): Life's duration (*i. e.*, life itself) escapes the fate that is herewith cancelled.

1730. **astonisht**] SCHMIDT (1874): Stunned with fear and terror.

1732, 1733, 1772–1775.] On Lucretius's and Collatine's falling in Lucrece's blood EWIG (*Anglia*, 1899, XXII, 25 f.) compares Ovid, *Fasti*, II, 835 f. See Sources, p. 432, below.

1734. **purple**] VERITY (ed. 1890): Used of any rich colour.—Cf. *Venus*, l. 1 n.

1736.] POOLER (ed. 1911) compares *Julius Caesar*, III.ii.182–185.

1736–1738.] PARROTT (*M. L. R.*, 1919, XIV, 29) compares *Titus Andronicus*, II.iv.22–24.

1737–1750.] BUCKNILL (*Medical Knowledge of Sh.*, 1860, pp. 283 f.): The phenomenon which attends the coagulation of blood in the separation of the

In two ſlow riuers, that the crimſon bloud
Circles her bodie in on euerie ſide,
VVho like a late ſack't Iland vaſtlie ſtood
Bare and vnpeopled, in this fearfull flood.
Some of her bloud ſtill pure and red remain'd,
And ſom look'd black, & that falſe TARQVIN ſtain'd.

About the mourning and congealed face
Of that blacke bloud, a watrie rigoll goes,
VVhich ſeemes to weep vpon the tainted place,
And euer ſince as pittying LVCRECE woes,
Corrupted bloud, ſome waterie token ſhowes,
And bloud vntainted, ſtill doth red abide,

1740. *late ſack't*] Hyphened by Mal.+.
1743. *ſtain'd*] *ſham'd* $Q_5$ (Huntington).
1744. *mourning*] *morning* $Q_5$.
1745. *watrie*] Qq., State–Evans. *wat'ry* Wynd., Kit. *watery* The rest. *rigoll*] $Q_2$–$Q_8$, Kit. *rigall* $Q_9$. *rigol* The rest.
1747. *as*] *a* $Q_7Q_8Q_9$, State, Lint., Gild.², Ew. *a*, Gild.¹
1748. *waterie*] **watrie* $Q_4$–$Q_9$, State, Lint., Ew. *wat'ry* Gild., Sew., Evans.

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serum from the clot is obviously referred to in the "watery rigol" which surrounds the "congealed face of that black blood." Knowledge of this separation of blood into clot and serum is also evident from . . . [l. 1748], although the theory of its production is, of course, merely poetic. . . . That the dramatist had observed the different colour of the two kinds of blood is evident; but that he should know the cause of it was not to be expected, since even Harvey attributed the difference between bright and dark blood to the size of the opening from which it flows, "if it flows from a small orifice . . . it is of a brighter hue; for then it is strained as it were, and the thinner and more penetrating portion only escapes."—*Second Disquisition* [*Works*, trans. R. Willis, 1847, p. 115]. Harvey [*On Generation*, the same, pp. 385–390] attributed the coagulation of the blood to the very cause here assigned by Shakespeare.

1740. **vastlie**] STEEVENS (ed. 1780): I. e. like a *waste*. *Vastum* is the law-term for *waste* ground.—ONIONS (*Sh. Glossary*, 1911): (a) in desolation, (b) far and wide. [He cites only this one use.]

1745. **rigoll**] GILDON (ed. 1710, p. lxxi): A Clavicord, or what makes Merry, or diverts. [A queer guess, which is repeated by SEWELL (ed. 1725).]—MALONE (ed. 1780): Circle.—STEEVENS (the same) compares *2 Henry IV*, IV.v.36, "this golden rigoll" (=crown).—*N. E. D.* (1914), citing this line as its first example: Ring or circle.—FEUILLERAT (ed. 1927): I am inclined to believe that we have here a word connected with the French 'rigole,' which means a small channel for water, also a rivulet. [Such is the etymology given in *N. E. D.* (1914), but its only example of the meaning "a small channel or gutter" is dated 1879.]

Bluſhing at that which is ſo putrified. 1750

251 Daughter, deare daughter, old LVCRETIVS cries,
That life was mine which thou haſt here depriued,
If in the childe the fathers image lies,
VVhere ſhall I liue now LVCRECE is vnliued?
Thou waſt not to this end from me deriued. 1755
If children prædeceaſe progenitours,
VVe are their offpring and they none of ours.

252 Poore broken glaſſe, I often did behold
In thy ſweet ſemblance, my old age new borne,
But now that faire freſh mirror dim and old 1760
Shewes me a bare-bon'd death by time out-worne,

1750. *putrified*] *putrifide* $Q_6$–$Q_9$. **putrify'd* State–Mal., Var., Ald., Coll.[1], Coll.[2], Ktly., Wh.[1], Hal. *putrifi'd* Wh.[2], Neils.

1752, 1754, 1755. *depriued...vnliued...deriued*] *depriv'd...unliv'd...deriv'd* $Q_9$, State, Gild., Sew., Evans, Mal., Var., Ald., Knt., Huds.[1], Dyce, Sta., Ktly., Del., Coll.[3], Rol., Oxf., Yale. *depriv...unliv'd...deriv'd* Ew.

1754. *liue now*] *live, now* State–Mal., Var., Ald., Coll., Bell, Huds.[1], Ktly., Wh.[1], Hal., Del.

1755. *waſt*] *was* $Q_4Q_5$.

1757. *ours*] *our's* Coll.[2]

1759. *new borne*] Qq. *new-born* Gild.[2], Sew., Evans, Mal., Var., Coll., Bell, Huds.[1], Wh.[1], Hal., Del. *newborn* Ald., Ktly. *new born* The rest.

1760. *faire freſh*] *fair, fresh* Bell. *fresh fair* Dyce, Glo., Huds.[2], Kit. Hyphened by Sta.

*old*] *cold* Gild., Sew., Ew., Evans, Mal.[1] conj.

1761. *bare-bon'd*] Two words in $Q_2Q_3$. *bare-boned* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

*out-worne*] Two words in $Q_6$.

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1754. **vnliued**] LEE (ed. 1907): An awkward periphrasis for "dead." [The idea of awkwardness was broached by STEEVENS and refuted by MALONE in 1780.]—*N. E. D.* (1926), citing this as its first example: Deprived of life.

1758, 1759.] ISAAC (*Jahrbuch*, 1884, XIX, 188) compares Sonnet 3 (9 f.), "Thou art thy mother's glass, and she in thee Calls back the lovely April of her prime."—ELIZABETH BECKWITH (*J. E. G. P.*, 1926, XXV, 235) compares l. 1753 and Sonnet 13 (3 f.), "Against this coming end you should prepare And your sweet semblance to some other give."

1760. **old**] STEEVENS (ed. 1780): Though *glass* may not prove subject to decay, the quicksilver behind it will perish, through *age*, and it then exhibits a faithless reflection. A *steel-glass*, however, would certainly grow *dim* in proportion as it grows *old*.—MALONE (the same) comments: A *steel-glass* was, I believe, not very liable to be *broken*.—IDEM (ed. 1790): On a more mature consideration . . . I . . . [believe $Q_1$] is right. As *dim* is opposed to *fair*, so *old* is to *fresh*.

O from thy cheekes my image thou haſt torne,
And ſhiuerd all the beautie of my glaſſe,
That I no more can ſee what once I was.

253 O time ceaſe thou thy courſe and laſt no longer,
If they ſurceaſe to be that ſhould ſuruiue:
Shall rotten death make conqueſt of the ſtronger,
And leaue the foultring feeble ſoules aliue?
The old Bees die, the young poſſeſſe their hiue,
Then liue ſweet LVCRECE, liue againe and ſee
Thy father die, and not thy father thee.

254 By this ſtarts COLATINE as from a dreame,
And bids LVCRECIVS giue his ſorrow place,
And than in key-cold LVCRECE bleeding ſtreame

1762, 1763. *thy...of*] *my...from* $Q_4$–$Q_9$, State–Evans.
1765. *last*] *hast* $Q_4$–$Q_9$, State, Lint. *haste* Gild., Sew., Ew., Evans.
1766. *they*] *thou* $Q_4$–$Q_9$, State–Evans.
1768. *foultring*] Qq., State, Lint. *faltring* Gild.[1], Sew.[1] **falt'ring* Gild.[2], Sew.[2], Ew., Evans, Wh.[2], Wynd., Neils., Kit. *faltering* The rest.
*aliue*] *a liue* $Q_4Q_5Q_6$.
1771. *thee.*] *thee?* Knt.[1]
1772. *this*] *this,* Capell MS., Dyce, Sta., Glo., Cam., Huds.[2]+ (except Rid.).
1773. *Lucrecius*] *Lucretius* $Q_2$+.
1774. *key-cold*] Two words in $Q_7$. *clay-cold* Sew., Ew., Evans.

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1761. **bare-bon'd death**] STEEVENS (ed. 1780) compares *King John*, V.ii.177, "A bare-ribb'd death."

1762.] MALONE (ed. 1780): The father's image was in his daughter's countenance, which she had now disfigured.

1766. **surcease**] SCHMIDT (1875): Cease.

1772–1775.] See the notes to ll. 1732 f.

1774. **key-cold**] STEEVENS (in Reed, Sh.'s *Plays*, 1778, VII, 12) comments on "Poor key-cold figure of a holy king" (*Richard III*, I.ii.5): A key, on account of the coldness of the metal of which it is composed, was anciently employed to stop any slight bleeding. [He cites Dekker's *Satiro-mastix*, 1602, sig. D4, "hide your head for feare your wise braines take key-colde," and T. B., *The Countrie Girle*, 1647, sig. $C2^v$, "the . . . key-cold figure of a man."] —NARES (*Glossary*, 1822) adds a use in Beaumont and Fletcher's *Wild-Goose Chase*, *ca.* 1621, IV.iii (*Works*, ed. Waller, 1906, IV, 373).—SARRAZIN (*Jahrbuch*, 1894, XXIX–XXX, 97) notes that *Lucrece* has in common with *Richard III* many unusual words and expressions; as *dead-killing, key-cold, accessary, descant, dewy, joyless, leisurely, packhorse, insunder, leaden slumber, living death,* etc.—SKEAT (*N. & Q.*, March 2, 1867, p. 171) quotes Gower, *Confessio Amantis*, VI, 244–246 (ed. Macaulay, 1901, III, 173), "certes ther was nevere keie . . .

He fals, and bathes the pale feare in his face,
And counterfaits to die with her a ſpace.
Till manly ſhame bids him poſſeſſe his breath,
And liue to be reuenged on her death.

255 The deepe vexation of his inward ſoule,
Hath ſeru'd a dumbe arreſt vpon his tongue,
VVho mad that ſorrow ſhould his vſe controll,
Or keepe him from heart-eaſing words ſo long,
Begins to talke, but through his lips do throng
VVeake words, ſo thick come in his poor harts aid,
That no man could diſtinguiſh what he ſaid.

256 Yet ſometime TARQVIN was pronounced plaine,
But through his teeth, as if the name he tore,
This windie tempeſt, till it blow vp raine,
Held backe his ſorrowes tide, to make it more.
At laſt it raines, and buſie windes giue ore,

1775. *bathes*] *baths* Capell MS.
1777. *Till*] *'Til* Ew., Capell MS.
1780. *seru'd*] *served* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.
1781. *mad*] *made* $Q_2$–$Q_9$, State–Evans.
1783. *Begins*] *He 'gins* Sew., Ew., Evans.
1784. *words, so thick*] *words so thick* $Q_6Q_7$. *words so thick*, Sta. Del., Oxf., Yale.
*come*] *comes* $Q_4$–$Q_7$. *come*, Mal., Var., Ald., Knt., Bell, Ktly.
1787. *the*] *his* $Q_4$–$Q_9$, State–Evans.
1788. *till*] *'til* Ew., Capell MS.
*blow*] *blew* $Q_9$.
1789. *sorrowes*] *sorrow's* State, Gild.+. *sorrows'* Capell MS.

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More inly cold than I am al." (Gower, VIII, 2816 [the same, p. 462] has another example, "mor cold than eny keie.")—C. H. (*N. & Q.*, Aug. 24, 1867, p. 148) notes an example in Dryden's *Sir Martin Mar-all*, III.ii (Scott and Saintsbury's Dryden, 1883, III, 42).—BROWN (ed. 1913) adds "from lukewarme to key cold, from key cold to starke dead" in *The Sermons of Maister Henrie Smith*, 1593, sig. 3S3.

1776. **counterfaits to die**] POOLER (ed. 1911): *I. e.* lies in a death-like swoon.

1779–1785.] LEE (ed. 1905, p. 20): Collatine's inability to speak, owing to the anguish caused him by Lucrece's death, resembles King Henry's enforced silence in presence of Rosamond's dead body [in Daniel's *Complaint of Rosamond*, 1592, ll. 792–795 (Grosart's Daniel, I, 109)]: "Amaz'd he stands, nor voice nor body steares, Words had no passage, teares no issue found, For sorrow shut vp words, wrath kept in teares; Confus'd affects each other doe confound."

1784. **so thick**] COLLIER (ed. 1843): With such rapidity.

Then ſonne and father weep with equall ſtrife,
VVho ſhuld weep moſt for daughter or for wife.

257 The one doth call her his, the other his,
Yet neither may poſſeſſe the claime they lay.
The father ſaies, ſhee's mine, ô mine ſhee is
Replies her husband, do not take away
My ſorrowes intereſt, let no mourner ſay
He weepes for her, for ſhee was onely mine,
And onelie muſt be wayl'd by COLATINE.

258 O, quoth LVCRETIVS, I did giue that life
VVhich ſhee to earely and too late hath ſpil'd.
VVoe woe, quoth COLATINE, ſhee was my wife,
I owed her, and tis mine that ſhee hath kil'd.
My daughter and my wife with clamors fild
The diſperſt aire, who holding LVCRECE life,
Anſwer'd their cries, my daughter and my wife.

1791. *Then*] *The* Bull.
1797. *sorrowes*] *sorrow's* State, Gild.+.
1801. *to...too*] *to...to* $Q_4$. *too...too* $Q_5$+.
1803. *owed*] $Q_2$–$Q_8$, Mal.[1], Glo., Cam., Huds.[2], Rol., Wynd., Herf., Dow., Bull., Kit. *own'd* State–Evans. *ow'd* The rest.
1804, 1806. *My daughter, my wife*] Italic or quoted in State+ (except Lint., Evans, Huds.[1]). (In l. 1806 *and* is treated as part of the quotation in Mal., Var., Ald., Coll.[1], Coll.[2], Ktly., Wh.[1], Hal.).
1805. *disperst*] *dispersest* $Q_8$. *dispersed* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
1806. *Answer'd*] *Answered* $Q_6$–$Q_9$.

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1790.] VERITY (ed. 1890): Referring to the popular idea that rain falling stopped a wind.

1797. **sorrowes interest**] WYNDHAM (ed. 1898): Tears. [He compares Sonnet 31 (5–7), "many a . . . tear . . . As interest of the dead."]—BROWN (ed. 1913): Interest is here used in the special sense of the right or title to a share in something.

1800, 1801.] STEEVENS (ed. 1780) quotes "the same conceit" in *3 Henry VI*, II.v.92 f., "thy father gave thee life too soon, And hath bereft thee of thy life too late."

1801. **too late**] MALONE (ed. 1780): Too recently.—VERITY (ed. 1890): Too late to save herself from dishonour.—WYNDHAM (ed. 1898): It may mean too late to save her from Tarquin's crime.

**spil'd**] SCHMIDT (1875): Destroyed.

1803. **owed**] SCHMIDT (1875): Was the right owner of.—See *Venus*, l. 411 n.

1805, 1806.] BROWN (ed. 1913): We may have another allusion to mocking

259 BRVTVS who pluck't the knife from LVCRECE ſide, 1807
Seeing ſuch emulation in their woe,
Began to cloath his wit in ſtate and pride,
Burying in LVCRECE wound his follies ſhow, 1810
He with the Romains was eſteemed ſo
As ſeelie ieering idiots are with Kings,
For ſportiue words, and vttring fooliſh things.

260 But now he throwes that ſhallow habit by,
VVherein deepe pollicie did him diſguiſe, 1815
And arm'd his long hid wits aduiſedlie,
To checke the teares in COLATINVS eies. 1817

1810. *follies*] *folly's* Sew.[1], Capell MS., Mal.+.

1811. *esteemed*] *esteem'd* Gild.[2]

1812. *seelie ieering*] $Q_2Q_3Q_4Q_7$. *selie ieering* $Q_5Q_6$. *seely leering* $Q_8$. *silly leering* $Q_9$, Lint. *silly jeering* State, Gild., Sew., Ew., Evans, Capell MS., Ald., Knt., Coll., Ktly., Wh.[1], Hal., Neils., Pool., Rid. *seely jeering* Kit. *silly-jeering* Walker conj. (*Critical Examination*, 1860, I, 34) and the rest.

*idiots*] *ideots* $Q_6$–$Q_9$, State, Lint., Gild.[1], Evans, Mal., Var.

1813. *vttring*] $Q_2Q_3Q_4$. *utt'ring* Wynd., Neils., Kit. **uttering* The rest.

1815. *deepe*] *the* $Q_6$–$Q_9$, State, Lint., Gild. *true* Sew., Ew., Evans.

1816. *long hid*] Hyphened by $Q_9$+ (except Lint., Ew.).

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Echo as in *VA.* vv. 829–840. Or the thought may be that the air having received the spirit of Lucrece now answers on her behalf.

1807–1820.] BAYNES (*Fraser's Magazine*, May, 1880, p. 637): There is a final and striking parallel between the closing lines of Ovid's Lucrece and the concluding stanzas of Shakespeare's poem. Both describe the spirited conduct of Brutus in throwing off his long disguise, and coming forward to avenge the death of Lucrece. In this closing scene the agreement between the two poems, even in minute points, is almost as close as the genius of the different languages will admit of.—VERITY (ed. 1890) compares *Henry V*, II.iv.37 f., "the Roman Brutus, Covering discretion with a coat of folly."—EWIG (*Anglia*, 1899, XXII, 23): We must assume that our poet learned the story through reading the pertinent chapters of Livy (I, 56 ff.) during his Stratford school-days.—LEE (ed. 1905, p. 16 n.) quotes Bandello here as Sh.'s source: "And pretending to be mad, and doing such foolish things a thousand times a day as fools are wont to do, Brutus came to be looked upon as an idiot, who was held dear by the king's sons, more for making them sport with his foolish tricks than for any other cause."—BROWN (ed. 1913): Livy's text gives sufficient authority for this description of Brutus.—See Sources, pp. 420, 422 f., 424, below.

1812. **seelie**] SCHMIDT (1875): Poor . . . as a term of pity.

1813. **foolish**] W. T. THOM (*Shakespeariana*, 1885, II, 142): Like a jester or court-fool.

Thou wronged Lord of Rome, quoth he, ariſe,
Let my vnfounded ſelfe ſuppoſ'd a foole,
Now ſet thy long experienc't wit to ſchoole.

261 VVhy COLATINE, is woe the cure for woe?
Do wounds helpe wounds, or griefe helpe greeuous deeds?
Is it reuenge to giue thy ſelfe a blow,
For his fowle Act, by whom thy faire wife bleeds?
Such childiſh humor from weake minds proceeds,
Thy wretched wife miſtooke the matter ſo,
To ſlaie her ſelfe that ſhould haue ſlaine her Foe.

262 Couragious Romaine, do not ſteepe thy hart
In ſuch relenting dew of Lamentations,
But kneele with me and helpe to beare thy part,
To rowſe our Romaine Gods with inuocations,
That they will ſuffer theſe abhominations.

1818. *quoth he,*] *quoth, he* $Q_4Q_5$.

1819. *suppos'd*] *supposed* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull., Pool.

1820. *long experienc't*] $Q_2$–$Q_8$, State, Lint., Gild., Sew.², Ew., Evans. *long-experienced* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull. Hyphened by Capell MS. and the rest.

1821. *VVhy*] *Why*, Gild.², Sew.², Evans, Var.+.

1822. *wounds helpe*] *wounds heal* Walker conj. (*Critical Examination*, 1860, I, 278). *wounds salve* or *wounds heal* Sta. conj.

1828. *Romaine*] *Romans* Ew.

1829. *relenting*] *lamenting* $Q_6$–$Q_9$, State–Evans.

1831. *inuocations*] *innotations* $Q_5$ (Huntington).

1832, 1833. *abhominations. (Since*] $Q_2$. *abhominations, (Since* $Q_3$–$Q_8$. *abominations, (Since* $Q_9$, Lint., Ew., Ald., Knt., Bell, Rid. *abominations (Since* State, Gild.², Sew., Evans, Huds.¹, Wynd., Kit. *abominations; (Since* Gild.¹ *abominations—Since* Ktly., Huds.² *abhominations, Since* Bull. *abominations, Since* The rest.

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1819. **vnsounded**] SCHMIDT (1875): Not sounded, not explored.

1820.] SARRAZIN (*Jahrbuch*, 1894, XXIX–XXX, 103) compares *Romeo and Juliet*, IV.i.60 f., "out of thy long-experienc'd time, Give me some present counsel."

1821. **VVhy**] POOLER (ed. 1911): An exclamation of impatience, as in *Merchant of Venice*, II.v.6.

1821–1834.] EWIG (*Anglia*, 1899, XXII, 23) compares Livy, I, 59, "Movet . . . tum Brutus castigator lacrimarum atque inertium querellarum auctorque quod viros, quod Romanos deceret, arma capiendi adversus hostilia ausos."

1825, 1829.] On apparent borrowings here from Painter see Sources, p. 423, below.

1829. **relenting**] SCHMIDT (1875): Too easily moved, kind to weakness.

(Since Rome her ſelf in thē doth ſtand diſgraced,) 1833
By our ſtrong arms frō forth her fair ſtreets chaced.

263 Now by the Capitoll that we adore, 1835
And by this chaſt bloud ſo vniuſtlie ſtained,
By heauens faire ſun that breeds the fat earths ſtore,
By all our countrey rights in Rome maintained,
And by chaſt LVCRECE ſoule that late complained
Her wrongs to vs, and by this bloudie knife, 1840
VVe will reuenge the death of this true wife.

264 This ſayd, he ſtrooke his hand vpon his breaſt,
And kiſt the fatall knife to end his vow:
And to his proteſtation vrg'd the reſt, 1844

1833, 1834. *disgraced...chaced*] *disgrac'd...chas'd* State, Gild., Sew., Ew., Evans, Mal.², Var., Ald., Knt., Huds.¹, Dyce, Sta., Ktly., Del., Coll.³, Rol., Oxf., Yale.

1834. *her fair streets*] *her streets be* Capell MS.

1835. *that*] Om. Oxf.

1836, 1838, 1839. *stained...maintained...complained*] *stain'd...maintain'd...complain'd* $Q_9$, State, Gild., Sew., Evans, Mal.², Var., Ald., Knt., Huds., Dyce, Sta., Glo., Ktly., Del., Coll.³, Wh.², Rol., Oxf., Herf., Dow., Yale. *stained...maintain'd...complain'd* Ew., Hal.

1838. *rights*] *rites* $Q_3$–$Q_9$, State–Evans.

1839. *Lucrece*] *Lucreces* $Q_8$, Lint. *Lucrece's* $Q_9$, Ew.

1840. *wrongs*] *wrong* Coll.²

1842. *strooke*] *stroke* $Q_3$–$Q_6$, Sew., Ew., Evans. *struck* Mal.+.
*his hand*] *this hand* Ew.

1843. *to*] *to the* $Q_8$.

1844. *vrg'd*] *urged* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.

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1836.] EWIG (*Anglia*, 1899, XXII, 23) notes the close resemblance to Livy, I, 59, "Per hunc . . . castissimum ante regiam iniuriam sanguinem iuro."

1837. **store**] See l. 97 n.

1838. **our countrey rights**] WYNDHAM (ed. 1898): Rights of our country.

1839.] KITTREDGE (ed. 1936) says that this part of Brutus's oath comes from Ovid, *Fasti*, II, 842, "Perque tuos manes."

**complained**] SCHMIDT (1874) observes that the verb is used transitively.

1841. **this true wife**] LEE (ed. 1907) notes the resemblance to Chaucer's legend, l. 1686 (see p. 432, below).

1842–1848.] EWIG (*Anglia*, 1899, XXII, 23 f.) compares Livy, I, 59, "Cultrum deinde Collatino tradit, inde Lucretio ac Valerio, stupentibus miraculo rei, unde novum in Bruti pectore ingenium. Ut praeceptum erat iurant." He notes that these details are not in Ovid or Chaucer.—GRAY (*S. P.*, 1928, XXV, 306) compares the situation and the language in *Titus Andronicus*, IV.i.87–94.

VVho wondring at him, did his words allow.
Then ioyntlie to the ground their knees they bow,
And that deepe vow which BRVTVS made before,
He doth againe repeat, and that they ſwore.

VVhen they had ſworne to this aduiſed doome,
They did conclude to beare dead LVCRECE thence,
To ſhew her bleeding bodie thorough Roome,
And ſo to publiſh TARQVINS fowle offence;
VVhich being done, with ſpeedie diligence,
The Romaines plauſibly did giue conſent,
To TARQVINS euerlaſting baniſhment.

FINIS.

1845. *wondring*] Qq., State, Lint., Gild., Sew. *wond'ring* Evans, Wh.[2], Wynd., Neils., Kit. *wondering* The rest.
*his*] *him* Mal.[1]
1849. *this*] *his* $Q_8Q_9$, Lint.
1850. *dead*] *dear* Pool., Rid.
1851. *her*] *the* $Q_4$–$Q_9$, State–Mal.[1]
*thorough*] *through out* $Q_6$. *throughout* $Q_7Q_8Q_9$, State–Evans.
*Roome*] *Rome* $Q_3$+.
1853. *done,...diligence,*] *done,...diligence* $Q_3$–$Q_6$. *done...diligence*, Mal.+.
1854. *plausibly*] **pausiblie* $Q_2Q_3$. *plausively* Ew., Capell MS.

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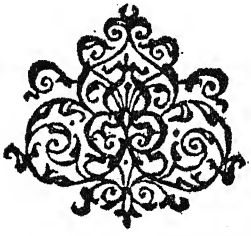
1845. **allow**] MALONE (ed. 1780): Approve.

1850, 1851.] FEUILLERAT (ed. 1927): This is neither in Ovid nor in Livy [but in Chaucer. See Sources, pp. 418 f., below.]

1854. **plausibly**] MALONE (ed. 1780): That is, *with acclamations*. To express the same meaning, we should now say, *plausively*.—STEEVENS (the same): *Plausibly* may mean, *with expressions of applause*. *Plausibilis*, Lat. [He refers to the Argument, ll. 32 f., "with . . . a general acclamation."]—SCHMIDT (1875): Willingly, readily.—*N. E. D.* (1909), citing this line: With applause; approvingly.

# THE PASSIONATE PILGRIME.

*By W. Shakeſpeare.*



*AT LONDON*
Printed for W. Iaggard, and are
to be ſold by W. Leake, at the Grey-
hound in Paules Churchyard.
1599.

## [I]

When my Loue ſweares that ſhe is made of truth,
I doe beleeue her (though I know ſhe lies)
That ſhe might thinke me ſome vntutor'd youth,
Vnskilfull in the worlds falſe forgeries.
Thus vainly thinking that ſhe thinkes me young,
Although I know my yeares be paſt the beſt:
I ſmiling, credite her falſe ſpeaking toung,
Outfacing faults in Loue, with loues ill reſt.
But wherefore ſayes my Loue that ſhe is young?
And wherefore ſay not I, that I am old?
O, Loues beſt habite is a ſoothing toung,
And Age (in Loue) loues not to haue yeares told.
Therfore Ile lye with Loue, and Loue with me,
Since that our faults in Loue thus ſmother'd be.

---

Titled **False beleefe* Ben., Gild., Sew., Ew., Evans. Printed in a footnote to Sonnet 138 Mal., Var., Knt. Om. Capell MS., Ald., Bell, Dyce, Sta., Wh.[1], Huds.[2], Rol., Kit. Numbered *I* by the rest (except Lint.).

4. *Vnskilfull...forgeries*] *Vnlearned ...subtilties* Sonnet 138.

6. *I know...yeares*] *she knowes... dayes* Sonnet 138.

*be*] *are* Sonnet 138, Folger MS.

7. *I smiling,*] *Simply I* Sonnet 138.

*false speaking*] Hyphened by Sew.[1], Mal.[2]+ (except Coll.[1], Coll.[2], Hal.).

8.] *On both sides thus is simple truth suppreſt* Sonnet 138.

*faults in Loue,*] **faults in loue* Folger MS., Sew.[1], Mal.+ (except Huds.[1]). *faults, in love* Huds.[1]

9. *my...young*] *she not she is vniust* Sonnet 138.

11. *habite is a*] *habit is in* Sonnet 138. *habit's in a* $O_2$.

*soothing toung*] *seeming trust* Sonnet 138. **smoothinge tongue* Folger MS., Gild., Sew., Ew., Evans.

12. *Age (in Loue)*] *age in loue*, Sonnet 138, $O_2$. **age in loue* Folger MS., Mal., Var., Knt., Ktly. *age, in love,* Coll.[1]+ (except Ktly.).

*to*] *t'* Sonnet 138.

13. *Ile...Loue...Loue*] *I...her...she* Sonnet 138, Ktly.

14.] *And in our faults by lyes we flattered be* Sonnet 138. *And in our faults by lies we flatter'd be* Ktly.

*smother'd*] *smothered* Folger MS.

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Another copy of I is in Folger MS. 2071.7, fol. 197[v]. This manuscript, on which see p. 544, below, was once owned by Collier, and also preserves versions of IV, VI, VII, XI, and XVIII.—Lee (ed. 1905, pp. 22 f.): Jaggard . . . clearly derived his text [of I and II] from detached copies privately circulating [in manuscript] among collectors of verse. . . . Jaggard seems to have presented an earlier recension of the text [of I] than figured in the edition of 1609. The poet's second thoughts do not seem to have been always better than his first.—

POOLER (ed. 1911): [Sonnet 138] is clearer and more consistent than the form in the text [i. e. in the *P. P.*], though l. 8 sounds harsh.—LUCE (*Shakespeare*, 1913, pp. 14, 16 f.): The argument appears to be as follows: "Our mutual falsehoods in Love's service include disguise of our advancing years." . . . In the [*P. P.* but not in the text of the *Sonnets*] . . . the lady, like the lover, is elderly—at least, she is no longer young; in that sonnet also there is no suggestion of sexual intercourse. . . . [In the 1609 *Sonnets* Sh.] heightened the effect of his improved version [of I] by keeping the lady's age out of sight, and by adding—in the punning fashion he could seldom resist—an illicit intercourse.—TUCKER (*Sonnets of Sh.*, 1924, p. 218): [I is an] insignificant piece. . . . So far as expression goes, the version of 1609 is superior. . . . In the 1599 version the case is that of *both* parties lying as to their age, while in the 1609 version the man lies as to his age and the woman as to her faithfulness.—BROOKE (*Sh.'s Sonnets*, 1936, p. 340): [In the *P. P.* I is] printed from a corrupted text which gives correctly only lines 1–3, 5, 10, and 12. Some one has attempted to reconstruct the sonnet from faulty memory, and in so doing has ruined the sense. It is absurd to speak of the *Passionate Pilgrim* version as 'an earlier recension.'—See also the discussion in ALDEN, Sh.'s *Sonnets*, 1916, pp. 332–334, and p. 539, below.

4. **forgeries**] POOLER (ed. 1911): Deceits, trickeries. Even without an epithet it is used of what is unreal (*Lucrece*, 460), or untrue (*Hamlet*, II.i.20).

6.] DOWDEN (*P. P.*, 1883, p. vii): The logic of the sonnet requires something of both versions [i. e. of the *Sonnets* and the *P. P.*: see Textual Notes]—"Although *I know she knows* my years are past the best."

6–9.] LEE (ed. 1905, p. 23): These lines, if less polished, are somewhat more pointed than the later version [i. e. Sonnet 138].

8.] SCHMIDT (1875) under *rest* remarks: [This] passage not understood.—DOWDEN (*P. P.*, 1883, p. vii): The line . . . seems to me Shaksperian, even in the character of its obscurity. "Ill rest," I suppose, means "uneasy sleep."—POOLER (ed. 1911): It is not clear whether "Outfacing" should be taken with "I" or with "tongue," whether "with" means "together with" or "by means of," and what "love's ill rest" may mean. I doubtfully refer "outfacing" to "tongue," and explain: "defending her well-known lapses from constancy, by means of the remaining vice in love, viz. falsehood, *i. e.* meeting evidence of guilt by perjury in her own favour." Prof. Case writes: "It seems possible that, though *outfacing* rather suggests the action of the sinner than that of the sufferer, it refers to *smiling*, and that the sense may be: 'Dissembling (*i. e.* concealing my knowledge of) faults in love together with my own uneasiness.' *Outfacing* agrees well enough with *love's ill rest* in this sense, and after all, the poet has his own fault in love to outface, the simulation of youth, or the absence of youth."—BROWN (ed. 1913): The subject [of *Outfacing*] is probably not *tongue*, but *I*. The ambiguity of this construction has been removed by the substitution in *Sonnet* 138 of an entirely new line [see Textual Notes].—TUCKER (*Sonnets of Sh.*, 1924, p. 218) explains *loues ill rest:* 'The remainder of the love, which is (really) of inferior value,' i. e. he outfaces the lapses by setting off against them the less creditable advantages which still remain.

8–14.] DOWDEN (*P. P.*, 1883, p. vii): [These lines] confuse the idea of the piece by bringing in a new motive. "My love" here not only asserts her truth when she is really false, but also asserts her youth (her youth being past);

evidently the balance of the composition (as well as the courtesy of a sonneteer) requires that there should be one lie on each side, and that the lady's lie should be an assertion of fidelity, the man's lie an implied assertion of his youth. And so it was worked out in the version of 1609.

9. she is] POOLER (ed. 1911): Possibly *I am* was the original reading, and *she is* a partial correction, on its way to become *she is unjust, i. e.* unfaithful.—On l. 9 PORTER (ed. 1912) comments: It is a wonder that autobiographical theorists have not inferred that the 'Dark Ladye' was elderly.

11. habite] BROWN (ed. 1913): Not used here in the sense of garb . . . but rather demeanor.—BROOKE (*Sh.'s Sonnets*, 1936, p. 340): Deportment.

soothing] SCHMIDT (1875): Cajoling, flattering.

12. told] POOLER (ed. 1911): Counted, reckoned up; cf. *Timon of Athens*, III.v.107: "While they have told their money"; *Love's Labour's Lost*, I.ii.41: "How many is one thrice told?"—See *Venus*, l. 277 n.

## [II]

TWo Loues I haue, of Comfort, and Deſpaire,
That like two Spirits, do ſuggeſt me ſtill: (16)
My better Angell is a Man (right faire)
My worſer ſpirite a Woman (colour'd ill.)
To winne me ſoone to hell, my Female euill
Tempteth my better Angell from my ſide,
And would corrupt my Saint to be a Diuell, (21)
Wooing his purity with her faire pride.
And whether that my Angell be turnde feend,
Suſpect I may (yet not directly tell:
For being both to me: both, to each friend,
I gheſſe one Angell in anothers hell: (26)
The truth I ſhall not know, but liue in doubt,
Till my bad Angell fire my good one out.

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Titled *A Temptation* Ben., Gild., Sew., Ew., Evans. Om. Capell MS., Mal., Var., Ald., Knt., Bell, Dyce, Sta., Wh.[1], Huds.[2], Rol., Kit. Numbered *II* by the rest (except Lint.).

2. *That*] *Which* Sonnet 144, Coll., Huds.[1], Ktly., Hal., Del., Oxf., Yale.
*suggest*] *sugiest* Sonnet 144.

3, 4. *My*] *The* Sonnet 144, Coll., Huds.[1], Ktly., Hal., Del., Oxf., Yale.

6. *side*] *sight* Sonnet 144.

7. *my*] *a* Coll., Huds.[1], Hal., Del., Oxf., Yale.

8. *faire*] **fowle* Sonnet 144, Ktly.

9. *And*] *But* Wh.[2], Neils.
*feend*] *finde* Sonnet 144.

10. *(yet...tell:*] *,yet...tell,* Sonnet 144. *(yet...tell:)* $O_2O_3$, Ben., Gild. *(yet...tell)* Lint., Ew. *,but...tell;* Coll., Huds.[1], Hal., Del., Oxf., Yale. **,yet...tell;* The rest.

11. *For...to me*] *But...from me* Sonnet 144.
*me: both,...friend,*] *me both... friend,* Sonnet 144. *me; both,...friend,* $O_2$. *me: both...friend,* Ben., Gild.[1] *me; both...friend,* Lint., Ew. *me, both...friend,* Gild.[2], Sew., Evans+.

12. *Angell*] *Angle* Sew.[1]

13. *The...not*] *Yet this shal I nere* Sonnet 144.

14. *Till*] **'Til* Ew., Evans.

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Consecutive line-numbers, following the GLOBE and NEILSON editions, are inserted in parentheses, beginning with II, in order to facilitate references to certain other modern editions and to permit use of standard concordances like BARTLETT'S.

Various scholars have argued that here Sh. was indebted to Drayton's *Idea*, 1593, Sonnet 20. See the discussion on this point in ALDEN'S notes (Sh.'s *Sonnets*, 1916, pp. 346–350) to Sonnet 144.—DOWDEN (*P. P.*, 1883, p. viii): [II] shows that by the year 1599, the crisis in the history of Shakspere's friendship with the unknown 'Will' had occurred. . . . [It] supplies one correction of the text . . . [of Sonnet 144: see Textual Notes, l. 6]. The other variances may be due to the author—the 'faire pride' of the earlier text has a touch of happy audacity which is toned down in the tamer 'foul pride' of the later ver-

sion. The change in line 11 . . . seems to be an instance of successful afterthought.—TYLER (*New Sh. Society's Transactions, 1880–6*, p. 89*) remarks that II "is especially important with regard to the chronology," for it records an intimacy between the Dark Lady and a "man right fair." "The 'man right fair' is manifestly the youth whose beauty is celebrated in the first series of Sonnets. Therefore the friendship between this youth and Shakspere already existed when in 1599 the *Passionate Pilgrim* made its appearance." But there is no need to assume that the friendship was old. Jaggard may have put Sh.'s two sonnets "first as being especially new." Possibly the friendship between the youth and the lady "may not have been formed many months before" 1599.—LEE (ed. 1905, pp. 23 f.): The text . . . is superior to that in Thorpe's collection [i. e. to Sonnet 144]. . . . His [Jaggard's] version is on the whole the better of the two.—PORTER (ed. 1912) contradicts Lee: The question . . . [is] which of the two drafts bears signs, as judged by the context, of being the more accurate. . . . The Thorpe version [1609] thus considered seems the fairer copy.—TUCKER (*Sonnets of Sh.*, 1924, p. 223): It is evident that we have not here to do . . . [as in I] with a re-adaptation, but only with a loose transmission [i. e. of one of Sh.'s sonnets].—BROOKE (*Sh.'s Sonnets*, 1936, p. 340): [The *P. P.* prints II] from a text much better than its text of . . . [I]. Serious errors appear only in lines 8, 11, and 13, and two words that the Quarto misprinted, *side* (line 6) and *fiend* (line 9) are correctly given.—See the discussion on p. 539, below.

1–8.] BROOKE (*Sh.'s Sonnets*, 1936, p. 340): A variation of the myth of man's good and evil angels, as presented in Marlowe's *Dr. Faustus*.

2. **suggest**] MALONE (ed. 1780) compares *Lucrece*, l. 37.

4. **a Woman (colour'd ill.)**] ACHESON takes this phrase as the title of a pamphlet added to his *Mistress Davenant*, 1913, two works in which he proves—to his own satisfaction—that the dark woman of the *Sonnets* was Mrs. Jane Davenant.

6.] STEEVENS (ed. 1780) compares *Othello*, V.ii.208, "Yea, curse his better angel from his side."

10. **directly**] SCHMIDT (1874): Without ambiguity, without farther ceremony. —*N. E. D.* (1897): Entirely, exactly, precisely.

11.] FEUILLERAT (ed. 1927): Being both friends to me and also to each other.

12.] ROBERT SHINDLER (*Gentleman's Magazine*, Jan., 1892, pp. 78 f.): The reference to a well-known story of Boccaccio seems to me clear enough.—ALDEN (Sh.'s *Sonnets*, 1916, p. 349): Shindler probably refers to the tale of "putting the devil in hell," the 10th of the third day in the *Decameron*.—POOLER (ed. 1911) paraphrases: I suspect that she has him in her own place.

14. **fire . . . out**] LEE (*Athenaeum*, Jan. 19, 1901, p. 80): In its literal meaning of driving out by applying fire, "fire out" was freely used by men of letters down to the time of Swift. In the sixteenth and seventeenth centuries its cognate usage in the metaphorical sense of expelling violently . . . was only a little less common. . . . [*N. E. D.*] wholly ignores the metaphorical usage of the expression in literary English. [He cites Guilpin's *Skialetheia*, 1598, sig. B2 (Utterson's reprint, 1843), "But I'le be loth (wench) to be fired out." There is an elaborate discussion of the phrase in *N. & Q.*, Dec. 7, 1907, pp. 454 f. It seems likely that here, as in the foregoing quotation from Guilpin, *fire out* has its well-known meaning of "communicate a venereal disease."]

## [III]

Did not the heauenly Rhetorike of thine eie,
Gainſt whom the world could not hold argumēt,
Perſwade my hart to this falſe periurie:
Vowes for thee broke deſerue not puniſhment.
A woman I forſwore: but I will proue
Thou being a Goddeſſe, I forſwore not thee:
My vow was earthly, thou a heauenly loue,
Thy grace being gainde, cures all diſgrace in me.
My vow was breath, and breath a vapor is,
Then thou faire Sun, that on this earth doth ſhine,
Exhale this vapor vow, in thee it is:
If broken, then it is no fault of mine.
If by me broke, what foole is not ſo wiſe
To breake an Oath, to win a Paradiſe?

---

Titled *Fast and loose* Ben., Gild., Sew., Ew., Evans. Numbered *I* Mal.[1], Knt., Sta., *III* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+ (except Kit.), *VIII* Mal.[2], Var., Ald., Bell. Om. Capell MS., Dyce, Wh.[1], Huds.[2], Rol., Kit.

2. *could not*] *cannot* L.L.L., Mal., Var., Huds.[1]

3. *periurie:*] **periurie?* L.L.L., Sew.[1], Mal.+. *periury;* $O_2$. *perjury*, Gild., Sew.[2], Evans.

7. *loue,*] *Loue.* L.L.L. *love;* Mal.+.

9. *My vow was*] *Vowes are but* L.L.L.

10. *that...this...doth*] **which...my... doost* L.L.L., Mal., Var., Bell, Huds.[1] *that...this...dost* Coll.[1], Coll.[3], Hal., Del., Oxf., Yale.

11. *Exhale*] **Exhalst* L.L.L., Mal., Var. *Exhalt* $O_2$.

*vapor vow*] Hyphened by L.L.L., Ktly.

12. *broken, then*] *broken then,* L.L.L., Gild.[2], Sew.[2], Evans, Sta., Pool. *broken, then,* Huds.[1]

14. *breake*] *loose* L.L.L. *lose* Knt., Sta.

---

LEE (ed. 1905, p. 24): The variations [in III, V, XVI] from the text of [*Love's Labour's Lost*] . . . suggest that Jaggard again [i. e. as in I and II] printed stray copies which were circulating 'privately,' and did not find the lines in the printed quarto of the play —See the notes in FURNESS's variorum edition of *Love's Labour's Lost*, 1904, p. 167, and p. 539, below.

1–3.] BROWN (ed. 1913) compares Daniel's line quoted under *Lucrece*, l. 100 n.

2. **whom**] On this neuter use see *Venus*, l. 87 n.

10, 11. **Sun . . . Exhale**] STEEVENS (ed. 1780) compares *Romeo and Juliet*, III.v.13, "It is some meteor that the sun exhales."—FURNESS (*Love's Labour's Lost*, 1904, p. 167): It is doubtful that the imperative, 'Exhale,' of *The Passionate Pilgrim*, be not the better reading here. If the faire sun does actually

exhale this vapour-vow, which is implied in 'exhalest,' then a subsequent contingent 'if' is needless.—HERFORD (ed. 1899) explains *Exhale:* Draw up (as the sun draws vapour from the earth). [Repeated almost verbatim by LEE (ed. 1907).]

12. **If broken, then**] POOLER (ed. 1911): The pointing in . . . *Love's Labour's Lost* [see Textual Notes], is better: we need an explicit contrast to "If by me broke," l. 13. If a change were needed, I should suggest "If broken *there*," *i. e.* in the sun, accounting for *then* as a transference from l. 10.

13. **so**] On this idiomatic use of *so* in the sense of *so as* see ABBOTT, 1870, pp. 192 f.

## [IV]

SWeet Cytherea, ſitting by a Brooke,
With young Adonis, louely, freſh and greene,
Did court the Lad with many a louely looke,
Such lookes as none could looke but beauties queen.
She told him ſtories, to delight his eares:
She ſhew'd him fauors, to allure his eie:
To win his hart, ſhe toucht him here and there,
Touches ſo ſoft ſtill conquer chaſtitie.
But whether vnripe yeares did want conceit,
Or he refuſde to take her figured proffer,
The tender nibler would not touch the bait,
But ſmile, and ieaſt, at euery gentle offer:
Then fell ſhe on her backe, faire queen, & toward
He roſe and ran away, ah foole too froward.

---

Titled *A sweet provocation* Ben., Gild., Sew., Ew., Evans. Numbered *I* Mal.[2], Var., Ald., Bell, Dyce, Wh.[1], Huds.[2], Rol., *II* Mal.[1], Knt., Sta., *IV* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+. Om. Capell MS.

1. *Sweet*] *ffaire* Folger MS. 1.8.
*Cytherea*] *Cytheria* Ben.

2. *louely, fresh*] **louely, fresh*, $O_2$, Sew.[1], Knt., Bell, Huds., Dyce, Glo., Wh., Del., Rol., Oxf., Herf., Dow., Neils., Yale, Kit. *lovely fresh* Folger MS. 1.8, Sew.[2], Evans. Hyphened by Sta.

4. *could*] *can* Folger MS. 1.8.
*beauties*] *beauty's* Gild.[2]+.

5. *eares*] **eare* Folger MS. 1.8, Mal.+.

6. *shew'd*] *showed* Folger MS. 2071.7.

8. *soft*] *soft*, $O_2O_3$, Ben., Gild., Sew.[2], Evans. *sought* Folger MS. 2071.7.

9. *whether*] *whither* Folger MS. 2071.7.

10. *refusde*] *did scorne* Folger MS. 1.8. *refused* Glo., Wh.[1], Cam., Huds.[2], Herf., Dow., Bull.
*her*] *his* $O_2$.
*figured*] **figurd* Folger MSS., Gild.+ (except Ew., Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Neils., Bull., Kit.). *sugar'd* Coll. conj.

11, 12. *touch...smile...ieast*] *take... blusht...smild* Folger MS. 1.8.

13. *queen*] Om. Folger MS. 1.8.
*toward*] $O_2$, Ben., Lint., Ew. *toward*, $O_3$, Gild., Sew.[2], Evans. *toward;* Sew.[1], Mal., Var., Ald., Knt., Bell, Sta., Ktly., Wh.[1], Rol. *toward.* Kit. *toward:* The rest.

14. *rose*] *blusht* Folger MS. 1.8.
*ah*] *ô* Folger MS. 1.8. *a* Ew.

---

HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 258) notes that a copy of IV and XI occurs in a Warwick Castle manuscript, *ca.* 1625 (now Folger MS. 1.8, folios unmarked). A second copy, signed "W. S.," is in the Collier manuscript (Folger MS. 2071.7, fol. 197) mentioned in the notes to I.—See the discussion on pp. 539–541, below.

2. **greene**] SCHMIDT (1874): Fresh, new, young.—BROWN (ed. 1913): Unripe. [He compares *Venus*, l. 806.]

3. **louely**] LEE (ed. 1907): Amorous. [So *N. E. D.* (1908), citing this line as its last example.]

5.] POOLER (ed. 1911): Venus tells [Adonis] the story of Atalanta in Ovid, *Met.* x. 560–704.

9. **conceit**] See VIII (7 f.) n. and *Lucrece*, l. 701 n.

10. **take**] POOLER (ed. 1911): Possibly "accept" . . . but perhaps better "understand," so that ll. 9, 10 will mean "whether he really couldn't understand or wouldn't." [He compares XI (12).]

**figured proffer**] COLLIER (1843): We may suspect . . . that the true reading was "*sugar'd* proffer," the long *s* having been, as in other places, mistaken for the letter *f*. *Sugar'd* was an epithet not in uncommon use.—DOWDEN (*P. P.*, 1883, p. ix): 'Figured' is doubtless right in the sense of "indicated by signs and shows." [So SCHMIDT (1874).]

13. **toward**] SCHMIDT (1875): Willing.—CRAIG (ed. 1905): Tractable.—KITTREDGE: Ready in making advances.

14. **froward**] ROOT (*Classical Mythology in Sh.*, 1903, p. 33) observes that Golding, in his translation of Ovid's *Metamorphoses*, 1567, IV, 459, sig. H1, calls Hermaphrodite "thou froward boy."—KUHL (*M. L. N.*, 1919, XXXIV, 314) argues for Sh.'s authorship of IV: The sonnet . . . closes with the rime of "toward" and "froward." This rime is not common in Shakspere's other works nor, apparently, in those of his contemporaries. It does however occur three times in *The Shrew* [I.i.68 f., IV.v.78 f., V.ii.182 f.]; and a variant—"coward" and "froward"—occurs in the other contemporaneous poem, *Venus and Adonis* (569 f.). [See also *toward:coward*, *Venus*, ll. 1157 f.]

## [V]

IF Loue make me forſworn, how ſhal I ſwere to loue?
O, neuer faith could hold, if not to beauty vowed: (58)
Though to my ſelfe forſworn, to thee Ile conſtant proue,
thoſe thoghts to me like Okes, to thee like Oſiers bowed.
Studdy his byas leaues, and makes his booke thine eies,
where all thoſe pleaſures liue, that Art can comprehend:
If knowledge be the marke, to know thee ſhall ſuffice: (63)
Wel learned is that toung that well can thee commend,
All ignorant that ſoule, that ſees thee without wonder,
Which is to me ſome praiſe, that I thy parts admyre:
Thine eye Ioues lightning ſeems, thy voice his dreadfull thunder
which (not to anger bent) is muſick & ſweet fire
Celeſtiall as thou art, O, do not loue that wrong:
To ſing heauens praiſe, with ſuch an earthly toung. (70)

---

Titled *A constant vow* Ben., Gild., Sew., Ew., Evans. Numbered *III* Mal.[1], Knt., Sta., *V* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+ (except Kit.), *IX* Mal.[2], Var., Ald., Bell. Om. Capell MS., Dyce, Wh.[1], Huds.[2], Rol., Kit.

1. *me*] *he* Yale.

2. *O,*] *Ah* L.L.L.
*faith could*] *could faith* Bell.

2, 4. *vowed...bowed*] *vow'd...bow'd* Gild.+ (except Ew., Cam., Neils., Bull., Pool.).

3. *constant*] *faythfull* L.L.L.

4. *thoſe*] *Thoſe* L.L.L., Ben.+.
*like Okes*] *were okes* L.L.L.

5. *makes*] *make* Cam.[2], Gollancz, Herf.

6. *where*] *Where* L.L.L., $O_2$+.
*liue*] *lives* Ben.
*can*] *would* L.L.L.

8. *Wel learned*] Hyphened by Huds.[1]

11. *Thine*] *Thy* L.L.L. *Thin* $O_2$.
*seems*] *beares* L.L.L.
*thunder*] **thūder*, $O_2$, Lint., Gild.[2]+.

12. *which*] *Which* L.L.L., $O_2$+.
*fire*] $O_3$. *fier.* L.L.L. *fire,* Oxf. *fire.* The rest.

13. *do...wrong*] *pardon loue this wrong* L.L.L.

14. *To sing*] *That singes* L.L.L.
*heauens*] L.L.L., $O_2O_3$, Ben., Lint. *heaven's* Gild., Sew., Ew., Evans, Cam., Del., Wh.[2]+. *heavens'* Glo. *the heavens'* The rest.

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DOWDEN (*P. P.*, 1883, p. ix): In every instance the text of the play is the better [see Textual Notes].—See also the notes in FURNESS's variorum edition of *Love's Labour's Lost*, 1904, pp. 151–153, LEE's comments under III, and p. 541, below.

4.] HALLIWELL-PHILLIPPS (ed. 1865), following FAIRHOLT, reproduces a woodcut and poem illustrating the fable of the oak and the osier from Whitney's *Choice of Emblemes*, 1586, p. 220, "a book certainly used by Shakespeare."

5. **Studdy his byas leaues**] SCHMIDT (1874) explains *byas:* Preponderating

tendency. [So ONIONS (*Sh. Glossary*, 1911).]—FURNESS (*Love's Labour's Lost*, 1904, p. 152): [*Leaues*] is a verb, not a noun. . . . The meaning is that the student leaves his particular study.—CRAIG (ed. 1905) explains *byas:* "Bent," an expression from the bowling-green.—POOLER (ed. 1911): The student abandons his inclination to learning.

**makes . . . eies**] MALONE (ed. 1780) compares *Love's Labour's Lost*, IV.iii.352, "They [women's eyes] are the books, the arts, the academes."—POOLER (ed. 1911): See also *Winter's Tale*, II.i.11 f.: "Who taught you this? I learn'd it out of women's faces"; and *Lucrece*, 100, 102.

13. **do . . . wrong:**] BROWN (ed. 1913): Do not desire to do that wrong.

14. **To sing**] GOLLANCZ (ed. 1896): Had Jaggard properly supervised it [V], he would, I think, have read "*That singës.*" [See Textual Notes.]—FURNESS (*Love's Labour's Lost*, 1904, p. 153): It is to be feared that Chaucerian pronunciation [in *singës*] is an unsafe guide to Shakespearian.

## [VI]

SCarſe had the Sunne dride vp the deawy morne,
And ſcarſe the heard gone to the hedge for ſhade: (72)
When Cytherea (all in Loue forlorne)
A longing tariance for Adonis made
Vnder an Oſyer growing by a brooke,
A brooke, where Adon vſde to coole his ſpleene:
Hot was the day, ſhe hotter that did looke
For his approch, that often there had beene. (78)
Anon he comes, and throwes his Mantle by,
And ſtood ſtarke naked on the brookes greene brim:
The Sunne look't on the world with glorious eie,
Yet not ſo wiſtly, as this Queene on him:
He ſpying her, bounſt in (whereas he ſtood)
Oh IOVE (quoth ſhe) why was not I a flood? (84)

---

Titled **Cruell Deceit* Ben., Gild., Sew., Ew., Evans. Numbered *II* Mal.², Var., Ald., Bell, Dyce, Wh.¹, Huds.², Rol., *IV* Mal.¹, Knt., Sta., *VI* Coll., Huds.¹, Glo., Ktly., Hal., Cam., Del., Wh.², Oxf.+. Om. Capell MS.

1. *dride*] *dried* Lint., Ew., Mal.+.

6. *vsde*] *used* Knt., Sta., Glo., Cam., Huds.², Herf., Dow., Bull., Pool.

8. *there*] **heare* Folger MS., Sew.², Ew., Evans.

12. *wistly*] *whistly* Gild.², Sew.², Evans.

*this*] *the* Folger MS.

13. *bounst*] *bounced* Glo., Cam., Huds.², Herf., Dow., Bull.

14. *Oh*] *ah* Folger MS.

*flood?*] *flood!* Dyce, Sta., Glo., Cam., Huds.²+ (except Neils., Kit.).

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A copy of VI, signed "W. S.," is in the Collier manuscript (Folger MS. 2071.7, fol. 197), mentioned in the notes to I.—MALONE (ed. 1780) gives a Latin translation "made by the late Mr. Vincent Bourne," beginning, "Vix matutinum ebiberat de gramine rorem."—ROOT (*Classical Mythology in Sh.*, 1903, p. 32): The whole situation of sonnet 6 is obviously imitated from Ovid's Salmacis, and ll. 10–11 . . . strongly suggest *Met.* 4. 347–49: "Flagrant quoque lumina nymphae Non aliter quam cum puro nitidissimus orbe Opposita speculi referitur imagine Phoebus."—ANDERS (*Sh.'s Books*, 1904, p. 26): The Venus and Adonis sonnets . . . , especially Poem VI., contain a clear recollection of the fable of Hermaphroditus.—POOLER (ed. 1911): The subject is that of one of the pictures offered to Christopher Sly, *Taming of the Shrew*, Induction, II.51–53: "Dost thou love pictures? We will fetch thee straight Adonis painted by a running brook, And Cytherea all in sedges hid." [FEUILLERAT (ed. 1927), who repeats Pooler verbatim, adds: "Sedge is not 'osier' and one might as well see in that difference a proof that the sonnet is not by the same hand as the one that wrote *The Taming of the Shrew*."]—BROWN (ed. 1913):

Spenser barely mentions the bathing of Adonis (*Faerie Queene*, III.i, stanza 35):—"Where him to sleepe she gently would perswade, Or bathe him in a fountaine by some covert glade." Still the situation is not the same, for Venus herself bathes Adonis, instead of lying in wait to surprise him.—See the discussion on pp. 541 f., below.

4. **tariance**] SCHMIDT (1875) notes another example in *The Two Gentlemen*, II.vii.90, "I am impatient of my tarriance."

6. **spleene**] SCHMIDT (1875): Heat, impetuosity, eagerness.—KITTREDGE: But here *spleen* is literal—not figurative.

11.] CRAIG (ed. 1905) compares *The Winter's Tale*, IV.iv.818 f., "the sun looking with a southward eye upon him."

12. **wistly**] See *Venus*, l. 343 n., and *Lucrece*, l. 1355.

13. **whereas**] ABBOTT (1870, p. 92): Where.

## [VII]

FAire is my loue, but not ſo faire as fickle. (85)
Milde as a Doue, but neither true nor truſtie,
Brighter then glaſſe, and yet as glaſſe is brittle,
Softer then waxe, and yet as Iron ruſty:
A lilly pale, with damaske die to grace her,
None fairer, nor none falſer to deface her.

Her lips to mine how often hath ſhe ioyned, (91)
Betweene each kiſſe her othes of true loue ſwearing:
How many tales to pleaſe me hath ſhe coyned,
Dreading my loue, the loſſe whereof ſtill fearing.
Yet in the mids of all her pure proteſtings,
Her faith, her othes, her teares, and all were ieaſtings. (96)

She burnt with loue, as ſtraw with fire flameth,
She burnt out loue, as ſoone as ſtraw out burneth:
She fram'd the loue, and yet ſhe foyld the framing,
She bad loue laſt, and yet ſhe fell a turning.
Was this a louer, or a Letcher whether?
Bad in the beſt, though excellent in neither. (102)

---

Titled *The unconstant Lover* Ben., Gild., Sew., Ew., Evans. Numbered *III* Wh.[1], *IV* Rol., *V* Mal.[1], Knt., Dyce, Sta., Huds.[2], *VII* Mal.[2], Var., Ald., Coll., Bell, Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+. Om. Capell MS.

3. *yet...is*] *yet,...is,* Mal.+ (except Kit.).

4. *yet...Iron*] *yet,...iron,* Mal., Var., Ald., Knt., Bell, Huds., Dyce, Sta., Glo., Ktly., Wh., Rol., Oxf., Dow., Neils., Yale.

5. *lilly*] *little* Lint., Mal.[1]
*die*] *dye* Gild.[2]+ (except Mal., Var., Ald., Knt., Bell, Ktly.).

7.] No stanza division in Pool.

7, 9. *ioyned...coyned*] *join'd...coined* Gild.[1] **joynd...coynd* Folger MS., Sew.[1], Mal., Var., Ald., Knt., Huds., Dyce, Sta., Glo., Ktly., Wh.[1], Del., Coll.[3], Oxf., Yale.

8. *true loue*] Hyphened by Ew.

10. *my*] *any* Knt.[2]
*whereof*] *thereof* $O_2$, Ben., Gild.+ (except Mal.[1], Coll.[1], Coll.[2], Huds.[1], Hal., Del., Bull., Kit.).

11. *mids*] *midst* $O_2$, Folger MS., Ben., Gild.+.

13. *flameth*] *flaming* Sew.[1], Wh.[1] conj.

14. *out burneth*] *out-burning* Gild.[2], Ew. *out burning* Sew., Evans. Hyphened by Mal.[2], Var., Dyce, Sta., Glo., Cam., Del.+ (except Yale, Kit.). One word in Bell, Huds.[1], Ktly., Yale, Kit.

15. *fram'd*] *fram d* $O_1$. *framed* Glo., Cam., Huds.[2], Herf., Dow., Bull.
*foyld*] *foiled* Ew.

16. *bad*] *bade* Mal.+.
*a turning*] Hyphened by Huds., Dyce, Sta., Glo., Wh., Cam., Del.+.

17. *whether*] *whither* Folger MS.

18. *in the*] *at the* Sew., Ew., Evans.

A copy of VII, signed "W. S.," is in the Collier manuscript (Folger MS. 2071.7, fol. 197$^{v}$) mentioned in the notes to I.—LEE (ed. 1905, pp. 40 f.) compares a song in Greene's *Perimedes the Blacke-Smith*, 1588 (Grosart's Greene, VII, 90 f.), beginning "Faire is my loue for *Aprill* in her face."—See the discussion on p. 542, below.

3. **brittle**] WHITE (ed. 1865): Perhaps, for the rhyme, we should read '*brickle*,' which was a common form of 'brittle.' . . . But *t* and *k* have a tendency to pass into each other. [He instances *marque:mart*, *mate:make*. But notice the bad rimes in the final stanza.]—IDEM (ed. 1883): Pronounced and frequently written *brickle*. [*N. E. D.* (1888) lends no support to White's assertion.]—POOLER (ed. 1911) likewise suggests the reading *brickle*, "which is still in provincial use."—BROWN (ed. 1913): Perhaps as written this was not a defective rhyme. [ELLIS (*On Early English Pronunciation*, 1871, pt. III, p. 955) calls it assonance and compares XIII (8, 10).]—With the commonplace in this line compare Lyly's *Euphues and his England*, 1580 (Bond's Lyly, 1902, II, 93), "there is nothing more smooth then glasse, yet nothing more brittle," and Greene's *Mamillia*, 1583 (Grosart's Greene, II, 41), "the glasse, the more fine it is, the more brittle."

5.] MALONE (ed. 1790) compares *Venus*, ll. 589 f., and *Lucrece*, l. 71.—SCHMIDT (1874) explains *damaske:* Pale red.—DOWDEN (*P. P.*, 1883, p. x): The theme—a faithless woman's professions of love—has much in common with the sonnet [I], but the description . . . [in l. 5] can hardly be made to apply to Shakspere's dark mistress.

5, 6.] POOLER (ed. 1911): The words "None fairer" are . . . [in the pointing of $O_1$, which he retains] left suspended. The antithesis between "grace" and "deface" seems to require a change: "A lily pale with damask dye: to grace her, None fairer, nor none falser, to deface her," *i. e.* To her honour it may be said that there is none fairer, and to her discredit that there is none more false. Possibly, the phrase "none fairer" was displaced by the exigencies of the rime, or the writer may have thought the *chiasmus* desirable in itself.

13. **burnt . . . as straw**] STEEVENS (ed. 1780) compares *1 Henry IV*, III. ii.61 f., "rash bavin wits, Soon kindled and soon burnt."

16. **a turning**] BROWN (ed. 1913) compares XV (4).

17. **whether**] Which of the two. See XIV (8) and *Venus*, l. 304 n.

## [VIII]

IF Muſicke and ſweet Poetrie agree,
As they muſt needs (the Siſter and the brother)
Then muſt the loue be great twixt thee and me,
Becauſe thou lou'ſt the one, and I the other.
Dowland to thee is deere, whoſe heauenly tuch
Vpon the Lute, dooth rauiſh humane ſenſe:
Spenſer to me, whoſe deepe Conceit is ſuch,
As paſsing all conceit, needs no defence.
Thou lou'ſt to heare the ſweet melodious ſound,
That Phœbus Lute (the Queene of Muſicke) makes:
And I in deepe Delight am chiefly drownd,
When as himſelfe to ſinging he betakes.
One God is God of both (as Poets faine)
One Knight loues Both, and both in thee remaine.

---

Titled *Sonnet I. To his friend Maister R. L. In praise of Musique and Poetrie* Barnfield, *Friendly concord* Ben., Gild., Sew., Ew., Evans. Numbered *IV* Wh.[1], *VI* Mal.[1], Knt., Dyce, Sta., Huds.[2], *VIII* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+, *XVIII* Ald. Printed in the notes Var., Rol. Om. Mal.[2], Bell.

3. *thee*] *you* Var.

4, 9. *lou'st*] *lovest* Glo., Cam., Huds.[2], Herf., Dow., Bull.

5. *Dowland*] *Douland* Coll., Huds.[1], Hal.

6. *dooth*] *doeth* Barnfield.

7. *Spenser*] *Spencer* $O_3$, Ben., Gild., Sew., Ew., Evans.

12. *When as*] One word in Mal.[1], Ald.+ (except Cam., Pool., Kit.).

13. *Poets*] *Poëts* $O_3$.

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This sonnet (see Textual Notes) was addressed by Barnfield to R. L.—GROSART (Barnfield's *Poems*, 1876, p. 239) explains: Probably Richard Linch or Lynch, whose "Diella: certaine Sonnets" (1596) deserves revival.—See the discussion on pp. 542 f., below.

3. **twixt thee and me**] BROWN (ed. 1913): *I. e.*, between the author, Barnfield, and R(ichard) L(inche), to whom this sonnet was addressed.

5. **Dowland**] MALONE (ed. 1780): *Dowland* was a celebrated Lutanist. The king of Denmark was so much pleased with him, that he requested king James to permit him to leave England. He accordingly went to Denmark, and died there. [On Dowland (1563?–1626?), lutanist and composer, see the sketch by W. B. SQUIRE in *D. N. B.* (1888).]

7, 8. **Conceit . . . conceit**] LEE (ed. 1907): Imagination . . . conception.—POOLER (ed. 1911): Thought . . . "imagination."—See IV (9) n.

14. **One Knight**] GROSART (Barnfield's *Poems*, 1876, p. 239): One longs to know who he was.—L. (in Herford, ed. 1899): Probably Sir George Carey,

K. G., to whom Dowland dedicated his first book of airs (1597). His wife, daughter of Sir John Spencer of Althorpe, was a great friend of Spenser.—LEE (ed. 1907) adds: To Sir George's wife, Spenser dedicated his *Muiopotmos*, 1590, while he addressed to Sir George's father a sonnet before the *Faerie Queene*, 1590.

## [IX]

FAire was the morne, when the faire Queene of loue, (117)
Paler for ſorrow then her milke white Doue,
For Adons ſake, a youngſter proud and wilde,
Her ſtand ſhe takes vpon a ſteepe vp hill.
Anon Adonis comes with horne and hounds,
She ſilly Queene, with more then loues good will, (123)
Forbad the boy he ſhould not paſſe thoſe grounds,
Once (quoth ſhe) did I ſee a faire ſweet youth
Here in theſe brakes, deepe wounded with a Boare,
Deepe in the thigh a ſpectacle of ruth,
See in my thigh (quoth ſhe) here was the ſore,
She ſhewed hers, he ſaw more wounds then one,
And bluſhing fled, and left her all alone. (130)

---

Titled **Inhumanitie* Ben., Gild., Sew., Ew., Evans. Numbered *III* Mal.², Var., Ald., Bell, Dyce, Huds.², Rol., *V* Wh.¹, *VII* Mal.¹, Knt., Sta., *IX* Coll., Huds.¹, Glo., Ktly., Hal., Cam., Del., Wh.², Oxf.+. Om. Capell MS.

2.] Omission of this line noted by Mal.+.

3. *milke white*] Hyphened by Lint., Gild.², Sew.²+. One word in Sew.¹

4. *wilde,*] *wild;* Mal.+ (except Huds.¹, Rol., Kit.). *wild:* Huds.¹ *wild.* Rol.

5. *steepe vp*] Hyphened by Gild.²+ (except Coll., Hal.).

7. *good will*] Hyphened by Evans.

8. *Forbad*] *Forbade* Ew., Mal.+.

10. *deepe wounded*] Hyphened by Mal.+ (except Kit.).

*with*] *by* Bell.

11. *thigh*] *thigh,* Mal.+.

12. *sore*] *score* Huds.²

13. *shewed hers*] *shew'd her's* Ew. *showed her's* Coll.²

---

See the discussion on p. 543, below.

2.] COLLIER (ed. 1843): [The missing line (see Textual Notes) should] rhyme with "wild," which closes the fourth line, and it would not be difficult to supply the deficiency. [Collier did not attempt the "easy task" of restoring the line.]—BULLOCH (*Studies,* 1878, p. 298) calls it "a striking circumstance" that III.ii.8 in the quarto (1597) edition of *Richard II,* "As a long-parted mother with her child," "exactly fits in every way the blank" indicated by Malone save for one preposition—*with* instead of *from.*—HALLIWELL-PHILLIPPS (*Outlines,* 1883, p. 381): An endeavour was made, late in the reign of Charles the First, to make a perfect text by substituting the following three in lieu of the present second and third lines,—"Hoping to meet Adonis in that place, = Addrest her early to a certain groue, = Where hee was wont the sauage bore to chase." This alteration is found on the margin of my copy of ed. 1640 [of Sh.'s *Poems*] in a handwriting which is nearly contemporary with the date of that publication.—VON MAUNTZ (Sh.'s *Gedichte,* 1894, p. 246) fabricates the

missing line for his verse translation, "Erging sich einst; sie war so hold, so mild.'"

5. **a steepe vp hill**] MALONE (ed. 1790) rejects a suggestion "that this line ought to be printed—upon a steep *up-hill*," and compares Sonnet 7 (5), "the steep-up heavenly hill."

10–13.] AMNER (i. e. STEEVENS, ed. 1780): Rabelais hath sported with the same thought in a chapter where he relateth the story of the *Old Woman and the Lion* [bk. IV, ch. 47]. La Fontaine also indulgeth himself in *Le Diable de Papefiguière* [*Contes*, IV.v], after a manner no whit more chastised. . . . The varlet Shakspeare, however, . . . might have remembered the ancient ballad of the *Gelding of the Devil* [for which see Ebsworth's *Roxburghe Ballads*, 1897, VIII, cii].

13. **one**] CRAIG (ed. 1905): The pronunciation of Shakespeare's day made "one" a possible rhyme with "lone."—*N. E. D.* (1909): Grammarians, down to Cooper in 1685, give to *one* the sound that it has in *alone*, *atone*, and *only*.—See the notes to *Venus*, ll. 293 f.

## [X]

SWeet Roſe, faire flower, vntimely pluckt, ſoon vaded,
Pluckt in the bud, and vaded in the ſpring. (132)
Bright orient pearle, alacke too timely ſhaded,
Faire creature kilde too ſoon by Deaths ſharpe ſting:
Like a greene plumbe that hangs vpon a tree:
And fals (through winde) before the fall ſhould be.

I weepe for thee, and yet no cauſe I haue, (137)
For why: thou lefts me nothing in thy will.
And yet thou lefts me more then I did craue,
For why: I craued nothing of thee ſtill:
O yes (deare friend I pardon craue of thee,
Thy diſcontent thou didſt bequeath to me. (142)

---

Titled **Loves Losse* Ben., Gild., Sew., Ew., Evans. Numbered *V* Rol., *VI* Mal.², Var., Ald., Bell, Wh.¹, *VII* Dyce, Huds.², *VIII* Mal.¹, Knt., Sta., *X* Coll., Huds.¹, Glo., Ktly., Hal., Cam., Del., Wh.², Oxf.+. Om. Capell MS.

1, 2. *vaded*] *faded* Gild., Sew., Ew., Evans, Mal., Var., Coll., Huds.¹, Sta., Hal., Neils.

2. *Pluckt*] *Plucked* Dyce².
*bud*] *bed* Gild.²
*spring.*] *spring* · (superior period) $O_1$.

4. *sting*] *string* Ktly.

5. *greene*] *great* Ew.
*plumbe*] *plum* Ald.+.

7.] No stanza division in Ben.

8, 10. *why:...why:*] *why;...why:* $O_3$, Ben. *why,...why;* Lint. *why?...why?* Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Coll.¹, Bell, Huds.¹, Ktly., Wh.¹, Hal. *why,...why*, Coll.², Rol., Kit. *why...why* The rest.

8, 9. *lefts*] **leftst* Gild.², Mal.+ (except Kit.). *left's* Ew.

8. *will.*] *will* · (superior period) $O_1$.

11. *yes (deare friend*] $O_3$. **yes (deare friend)* Ben., Gild., Sew., Ew., Evans, Coll. *yes, dear friend!* Bell, Huds.¹ *yes, dear friend*, The rest.
*I...thee,*] Between dashes in Huds.²

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In WILLIAM SHIELD's *Collection of Canzonets*, 1790, p. 27 (see p. 613, below), X is called "Shakspears Love's Lost, an Elegy sung at the Tomb of a young Virgin."—MASSON (Milton's *Poetical Works*, 1890, III, 147) observes that the opening of Milton's "On the Death of a Fair Infant" ("O fairest flower, no sooner blown but blasted, Soft silken primrose fading timelessly") reminds one of X.—PORTER (ed. 1912): [X] is a hollow lament by a light gallant for a light maiden, who died early in life.—See the discussion on pp. 543 f., below.

1, 2. vaded] STEEVENS (ed. 1780): [Lexicographers] tell us that we owe this word to the French *fade;* but I see no reason why we may not as well impute its origin to the Latin *vado*, which equally serves to indicate departure, motion, and evanescence.—DYCE (ed. 1832): Malone throughout these fragments al-

tered the word to *faded*, which is generally considered as synonimous; yet Brathwait, in his *Strappado for the Diuell*, 1615 [sig. E3], . . . speaks of "no fading, vading flower," and other poets make the same distinction between the words. [CRAIG (ed. 1905) repeats Dyce's note without acknowledgment, and LEE (ed. 1907) repeats Craig.]—BROWN (ed. 1913): The forms *fade* and *vade* are distinct, not only in spelling but in origin. The latter (<Lat. *vadere*) means, "to depart," "to disappear," and is therefore a stronger word than *fade*, "to lose color." . . . Spenser recognized the distinction between the two words by rhyming them together in the *Ruins of Rome* . . . [Sonnet 20]:— "Her power, disperst, through all the world did vade; To shew that all in th' end to nought shall fade."

3. **timely**] SCHMIDT (1875): Early.

5. **Like a greene plumbe**] DOWDEN (*P. P.*, 1883, p. xii) compares *Venus*, l. 527.

8, 10. **For why:**] STAUNTON (ed. 1860): Because. [See ABBOTT, 1870, p. 54. It took the editors a long time to grasp the meaning of these words (see Textual Notes, XIV [24], and *Lucrece*, l. 1222), though, to be sure, the different ways in which *for why* is punctuated in Elizabethan texts show that it had various significations.]

## [XI]

VEnus with Adonis ſitting by her,
Vnder a Mirtle ſhade began to wooe him,
She told the youngling how god Mars did trie her,
And as he fell to her, ſhe fell to him.
Euen thus (quoth ſhe) the warlike god embrac't me:
And then ſhe clipt Adonis in her armes:
Euen thus (quoth ſhe) the warlike god vnlac't me,
As if the boy ſhould vſe like louing charmes:
Euen thus (quoth ſhe) he ſeized on my lippes,
And with her lips on his did act the ſeizure:
And as ſhe fetched breath, away he skips,
And would not take her meaning nor her pleaſure.
Ah, that I had my Lady at this bay:
To kiſſe and clip me till I run away.

---

Titled **Foolish disdaine* Ben., Gild., Sew., Ew., Evans. Numbered *IV* Mal.[2], Var., Ald., Bell, Dyce, Huds.[2], *VII* Wh.[1], *IX* Mal.[1], Knt., Sta., *XI* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+. Printed in the notes Rol. Om. Capell MS.

1. *Venus with*] **Venus, and yong* Griffin, Folger MS. 1.8. *Venus &* Folger MS. 2071.7. *Venus with coy* MS. conj. (Bodley $O_3$). *Fair Venus with* Mal. (Farmer conj.). **Venus with young* Var.+ (except Knt., Coll.[1], Coll.[3], Ktly., Hal.).

3. *god*] *great* Folger MS. 1.8.

4. *she fell*] **so fell she* Griffin, Folger MS. 1.8, Var., Huds., Dyce, Sta., Glo., Wh., Cam., Rol.+. *so she fell* Ald., Ktly., Del.

5, 7, 9. *Euen*] *E'vn* Folger MS. 1.8.

5. *warlike*] *wanton* Griffin.

5, 7. *embrac't...vnlac't*] *embraced... unlaced* Glo., Cam., Huds.[2], Herf., Dow., Bull.

6. *clipt*] *clasp'd* Griffin. *tooke* Folger MS. 1.8. *clip'd* Mal.[1] *clipp'd* Mal.[2]+ (except Bull.).

7. *Euen*] & Folger MS. 2071.7.
*warlike*] *lusty* Folger MS. 1.8.

9–12.] Substituted for Griffin's *But he a wayward boy refusde her offer, / And ran away, the beautious Queene neglecting: / Shewing both folly to abuse her proffer, / And all his sex of cowardise detecting.*

9. *Euen*] *then* Folger MS. 2071.7.
*seized*] *seiz'd* Ald., Wh.[1]
*on*] *of* Del.

11. *And*] *But* Folger MS. 1.8, Dyce, Wh.[1], Huds.[2]
*fetched*] *tooke hir* Folger MS. 1.8.

13. *Ah,...this*] **Oh...that* Griffin, Folger MS. 1.8.
*Lady*] **mistris* Griffin, Folger MSS.
*bay:*] *bay*, Griffin, Gild.[2]+.

14. *kisse...me*] *clipp & kiss hir* Folger MS. 1.8.
*till*] *'til* Ew.
*run*] **ranne* Griffin, Folger MS. 1.8, Coll., Huds.[1], Hal., Del., Oxf.

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HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 258): [XI] also occurs with No. 4 in a manuscript, written about the year 1625, preserved at Warwick Castle,

the latter poem being there given as the Second Part of the one in Fidessa. [The manuscript in question—MS. 1.8 (folios unmarked)—is now in the Folger Library. Another copy, signed "W. S.," is in the Collier manuscript (Folger MS. 2071.7, fol. 197$^{v}$) mentioned in the notes to I.]—See the discussion on pp. 544–546, below.

3.] MALONE (ed. 1780) compares *Venus*, ll. 97–114.

4. **she fell to him**] BOSWELL (ed. 1821) from *Fidessa* emends the line (see Textual Notes), remarking: The want of metre shows it to be corrupt. . . . The emphasis must be laid upon "*to* him," as the corresponding rhyme is "*woo* him."—POOLER (ed. 1911) explains the line: She began to treat Adonis as Mars had treated her. To "fall to" is to begin or set about doing anything. . . . Case prefers the less idiomatic sense: "And as Mars fell (or leant) towards her, so she fell towards Adonis." [Case's explanation seems preferable.]

9–12.] GROSART (Griffin's *Poems*, 1876, pp. xiii f.) on the variations (see Textual Notes) between XII and the text of *Fidessa* says: [These lines] seem a closer copy after *Venus and Adonis* than those in *Fidessa*—to be explained by Jaggard's wish to pass off his miscellany as by Shakespeare. [His view seems to me very unlikely.]—DOWDEN (*P. P.*, 1883, p. xiii): I can believe that both versions are due to Griffin . . . and that this is a case of hesitation between two treatments of a sonnet-close, the writer being doubtful whether the turn in the thought should take place at the ninth or at the eleventh line.—FEUILLERAT (ed. 1927): I believe Dowden is right.

11. **And**] DYCE (ed. 1857): An error evidently occasioned by the "*And*" above and below. [See Textual Notes.]

12.] CRAIG (ed. 1905) compares *A Midsummer Night's Dream*, II.ii.46, "Love takes the meaning in love's conference."—See also the note on *take*, IV (10).

13. **at this bay**] SCHMIDT (1874): The state of being in the power of another. —*N. E. D.* (1888), citing this line: At or to close quarters; in great straits, in distress, at or to one's last extremity.—HERFORD (1899): In my power.—ONIONS (*Sh. Glossary*, 1911): Relating to the position of a hunted animal when it turns and faces the hounds, also fig.—POOLER (ed. 1911): The poet does not wish that he was hunting his lady, but that his lady was hunting him. He would like . . . to be the hunted not the hunter. And "to hold at a bay" could be said of the stag as well as of the hounds. See Cotgrave [*Dictionarie*, 1611, sig. B2]: "*Aux derniers abbois*. . . . A metaphor from hunting; wherein a Stag is sayd, *Rendre les abbois*, when wearie of running he turns vpon the hounds, and holds them at, or puts them to, a bay." . . . The poet merely says that if he were the stag, Adonis, and his lady the hound, Venus, he would not run.—See also *Venus*, l. 877 n.

## [XII]

Crabbed age and youth cannot liue together,
Youth is full of pleaſance, Age is full of care, (158)
Youth like ſummer morne, Age like winter weather,
Youth like ſummer braue, Age like winter bare.
Youth is full of ſport, Ages breath is ſhort,
Youth is nimble, Age is lame
Youth is hot and bold, Age is weake and cold, (163)
Youth is wild, and Age is tame.
Age I doe abhor thee, Youth I doe adore thee,
O my loue my loue is young:
Age I doe defie thee. Oh ſweet Shepheard hie thee:
For me thinks thou ſtaies too long. (168)

---

Titled *A Maidens choice twixt Age and Youth* Deloney, *Ancient Antipothy* Ben., **Ancient Antipathy* Gild., Sew., Ew., Evans. Numbered *V* Mal.[2], Var., Ald., Bell, *VI* Rol., *VIII* Dyce, Wh.[1], Huds.[2], *X* Mal.[1], Knt., Sta., *XII* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+. Om. Capell MS. Printed in 18 lines Deloney, in 20 lines Mal., Var., Ald., Knt., Coll., Bell, Huds., Dyce, Sta., Ktly., Wh.[1], Hal., in 13 lines Kit.

2. *pleasance*] *pleasure* Deloney, Oxf., Yale.
*of care*] *care* Coll.[2]

3. *summer...winter*] *summers... winters* Deloney.

4.] Om. Deloney.

6. *lame*] *lame.* $O_3$, Ktly. *lame*, Ben., Lint. *lame:* Mal., Ald., Knt., Coll., Bell, Hal., Del. *lame;* Deloney and the rest.

10. *O my loue*] **O my loue*, Deloney, Lint., Gild.[2] *O! my love*, Sew., Ew., Evans, Oxf. **O, my love*, Mal.+ (except Oxf.).

12. *staies*] **stay'st* Deloney, Gild.[2]+ (except Kit.).

Deloney adds four other stanzas, given on pp. 548 f., below.

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MALONE (ed. 1790): This song is alluded to in *The Woman's Prize* [*ca.* 1615]... by B[eaumont]. and Fletcher [IV.i; *Works*, ed. Waller, 1910, VIII, 58]. [LEE (ed. 1905, p. 39 n.) notes references to it in Rowley's *Match at Midnight*, 1633, sig. I2[v]; Ford's *Fancies Chaste and Noble*, 1638, IV.i (*Works*, ed. Dyce, 1869, II, 291). There is another in *Lady Alimony*, 1659, sig. B3, II.i.]—GREENHILL (*List of All the Songs*, 1884, p. 94) describes the plot: A Girl sings how she hates her old lover, and loves her young one, whom she bids hie to her soon.—See the discussion on pp. 546–549, below.

1.] See JENTE, *Proverbs of Sh.*, 1926, p. 400.

2. pleasance] SCHMIDT (1875): Gaiety, merriment.

4. braue] SCHMIDT (1874): Beautiful.

11. defie thee] MALONE (ed. 1780): Despise or reject thee. So in *Romeo and Juliet* [V.iii.68]: "I do defy thy conjuration."—VERITY (ed. 1890): No doubt Dekker was thinking of this when he wrote: "Sweete purse I kisse thee, Fortune, I adore thee, Care, I despise thee, death, I defie thee" (Old Fortunatus [1600], i.1, end of scene [*Dramatic Works*, John Pearson ed., 1873, I, 97]).—See XVII (3).

## [XIII]

BEauty is but a vaine and doubtfull good,
A ſhining gloſſe, that vadeth ſodainly,
A flower that dies, when firſt it gins to bud,
A brittle glaſſe, that's broken preſently.
A doubtfull good, a gloſſe, a glaſſe, a flower,
Loſt, vaded, broken, dead within an houre.

And as goods loſt, are ſeld or neuer found,
As vaded gloſſe no rubbing will refreſh:
As flowers dead, lie withered on the ground,
As broken glaſſe no ſymant can redreſſe.
So beauty blemiſht once, for euer loſt,
In ſpite of phiſicke, painting, paine and coſt.

---

Titled *Beauty's Value* Gent. Mag., Howard, **Beauties valuation* Ben., Gild., Sew., Ew., Evans. Numbered *VII* Rol., *IX* Dyce, Wh.[1], Huds.[2], *X* Mal.[2], Var., Ald., Bell, *XI* Mal.[1], Knt., Sta., *XIII* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Oxf.+. Om. Capell MS.

1. *vaine and*] *vain, a* Gent. Mag. (1760).

1, 5. *doubtfull*] *fleeting* Gent. Mag., Howard.

2. *vadeth*] *fadeth* Gent. Mag., Howard, Gild., Sew., Ew., Evans, Mal., Var., Coll., Bell, Huds.[1], Sta., Hal., Neils.

3. *firſt...bud*] *almoſt in the bud* Gent. Mag., Howard.

*gins*] *'gins* Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Coll.[1], Coll.[2], Bell, Huds., Sta., Ktly., Wh.[1], Hal., Cam., Del., Oxf., Pool., Yale.

4. *that's broken*] *that breaketh* Gent. Mag., Howard.

6. *vaded*] *faded* Gent. Mag., Howard, Gild., Sew., Ew., Evans, Mal., Var., Coll., Huds.[1], Sta., Hal., Neils.

7.] No stanza division in Ben.

*And...found*] **As goods, when loſt, are wond'rous ſeldom found* Gent. Mag., Howard.

*goods*] *good* Var.

*seld*] *seld'* Gild.[2], Sew.[2], Ew., Evans.

8. *vaded*] *faded* Gent. Mag. (1750), Howard, Gild., Sew., Ew., Evans, Mal., Var., Coll., Bell, Huds.[1], Sta., Hal., Neils. *fading* Gent. Mag. (1760).

8, 10. *will refreſh...redreſſe*] *can excite...unite* Gent. Mag., Howard.

9. *dead, lie withered*] **when dead, are trampled* Gent. Mag., Howard.

*withered*] *wither'd* Mal.+ (except Neils., Kit.).

10. *symant*] *cement* Gent. Mag., Howard, Gild.[2]+. *scement* Gild.[1]

11. *once, for euer*] $O_3$, Ben., Lint., Coll., Hal., Kit. **once, is ever* Gent. Mag., Howard. *once for ever's* Dyce, Sta., Wh.[1], Pool. *once's for ever* Glo., Cam., Del., Wh.[2], Rol., Oxf., Herf., Dow., Neils., Yale. *once for ever* Bull. *once, for ever's* The rest.

12. *paine*] *pains* Gent. Mag., Howard.

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MALONE (ed. 1780) cites the copy printed in the *Gentleman's Magazine*, Nov., 1750, p. 521, Jan., 1760, p. 39; HALLIWELL-PHILLIPPS (*Outlines*, 1883,

pp. 381 f.), that in LEONARD HOWARD's *Miscellaneous Pieces in Prose and Verse*, 1765, p. 132, which is apparently lifted from it (see Textual Notes), but which claims to be "from a very correct Manuscript of William Shakespear, in a private Hand."[1] Of the former LEE (ed. 1905, p. 44) writes: The variations are not important, and have a too pronouncedly eighteenth-century flavour to establish their pretension to greater antiquity.—IDEM (the same, pp. 40 f.) compares a song in Greene's *Alcida*, 1588 (Grosart's Greene, IX, 87), which contains the lines "Beauty is vaine, accounted but a flowre, Whose painted hiew fades with the summer sunne."—See the discussion on p. 550, below.

4. **presently**] WHITE (ed. 1865): At the present, the instant, instantly.—SCHMIDT (1875): Shortly, soon. [On Schmidt's definition, *N. E. D.* (1909) notes: "Now the ordinary use. (The growth of this was so imperceptible, that early examples, esp. before *c* 1650, are doubtful.)"]

7. **seld**] SCHMIDT (1875): Seldom. [He cites *Troilus and Cressida*, IV.v.150, and *Coriolanus*, II.i.229.]

8.] STEEVENS (ed. 1780): [This line] is founded on a false position. Every one knows that the gloss or polish on all works of art may be restored [by rubbing.]—MALONE (the same): Shakspeare, I believe, alludes to faded silk, of which the colour, when once changed, cannot be restored but by a second dying.—MASSEY (*Sh.'s Sonnets*, 1866, p. 6 n.): Shakspeare used 'gloss' in the sense of gilding.—On *vaded* see X (1 f.) n.

10. **symant**] ONIONS (*Sh. Glossary*, 1911): [*Cement* is in Sh.] always stressed on the first syllable.

11.] POOLER (ed. 1911): Perhaps we should read: "So beauty's, blemish'd once, for ever lost." [See Textual Notes.]

[1] Another version, called to my attention by ADAMS too late for collation, appeared in the Chester *Courant*, May 31, 1748, whence it was reprinted in *The Chester Miscellany* of 1750.

## [XIV]

Good night, good reſt, ah neither be my ſhare,
She bad good night, that kept my reſt away,
And daſt me to a cabben hangde with care: (183)
To deſcant on the doubts of my decay.
Farewell (quoth ſhe) and come againe to morrow
Fare well I could not, for I ſupt with ſorrow.

Yet at my parting ſweetly did ſhe ſmile, (187)
In ſcorne or friendſhip, nill I conſter whether:
'T may be ſhe ioyd to ieaſt at my exile,
'T may be againe, to make me wander thither.
Wander (a word) for ſhadowes like my ſelfe,
As take the paine but cannot plucke the pelfe. (192)

Lord how mine eies throw gazes to the Eaſt,
My hart doth charge the watch, the morning riſe
Doth ſcite each mouing ſcence from idle reſt,
Not daring truſt the office of mine eies.
While Philomela ſits and ſings, I ſit and mark, (197)
And wiſh her layes were tuned like the larke.

For ſhe doth welcome daylight with her ditte,
And driues away darke dreaming night:
The night ſo packt, I poſt vnto my pretty,
Hart hath his hope, and eies their wiſhed ſight,
Sorrow changd to ſolace, and ſolace mixt with ſorrow,
For why, ſhe ſight, and bad me come to morrow. (204)

Were I with her, the night would poſt too ſoone,
But now are minutes added to the houres:
To ſpite me now, ech minute ſeemes an houre, (207)
Yet not for me, ſhine ſun to ſuccour flowers.
Pack night, peep day, good day of night now borrow
Short night to night, and length thy ſelfe to morrow.

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Titled **Loath to depart* Ben., Gild., Sew., Ew., Evans. Numbered *VIII*, *IX* Rol., *X*, *XI* Dyce, Wh.[1], Huds.[2], *XI*, *XII* Mal.[2], Var., Ald., Bell, *XII*, *XIII* Mal.[1], Knt., Sta., *XIV* Oxf., Neils., Yale, Kit., *XIV*, *XV* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Herf., Dow., Bull., Pool. Om.

Capell MS. Printed without stanza division Ben.

1. *Good...rest*] Quoted in Sta.
*rest,*] *rest;* Gild.², Sew.², Ew., Evans. *rest.* Mal.+.

2. *bad*] *bade* Ew., Mal.+.

3. *daft*] *daff'd* Mal.²+ (except Bull.).
*care*] *eare* $O_3$.

4. *decay.*] *decay*, $O_3$, Ben.

5. *to morrow*] Lint. **to morrow:* $O_3$, Ben., Gild.¹, Sew.¹, Coll., Dyce, Glo., Hal., Cam., Del.+ (except Neils., Kit.). *to-morrow.* Ktly., Neils., Kit. **to-morrow;* The rest.

6. *Fare well*] One word in Lint., Gild.¹, Sew.¹, Mal.¹

8. *or*] *of* Oxf.
*conster*] *construe* Ew., Mal.+ (except Bull., Pool., Yale, Kit.).

9, 10. *'T may*] *It may* Gild., Sew., Ew., Evans. *May* Mal.¹

10. *be againe,*] *be again* Gild., Sew., Ew., Evans. *be, again* Mal.+ (except Kit.).

11. *Wander (a word)*] $O_3$, Ben., Lint., Gild.¹, Sew., Ew., Evans. *Wander! a word* Gild.² Wander, *a word* Mal., Var., Ald., Knt., Coll.³, Huds.² **'Wander!'—a word* Bell, Huds.¹ *"Wander!" a word* Sta. *'Wander'—a word* Kit. **"Wander," a word* The rest.
*my selfe*] *thyself* Var., Coll.¹, Coll.², Hal., Del.

13.] New poem begins numbered *IX* Rol., *XI* Dyce, Wh.¹, Huds.², *XII* Mal.², Var., Ald., Bell, *XIII* Mal.¹, Knt., Sta., *XV* Coll., Huds.¹, Glo., Ktly., Hal., Cam., Del., Wh.², Herf., Dow., Bull.

14. *charge*] *change* Del. conj.
*watch,*] *watch;* Gild.+ (except Coll., Hal.). *watch:* Coll.³
*morning rise*] Hyphened by Ktly.

15. *scite*] *cite* Gild.², Sew.²+.

15, 16. *rest,...eies.*] *rest....eyes,* Mal.+ (except Kit.).

17. *sits and*] Om. Cam. conj.

19. *ditte*] *ditty* $O_3$, Ben., Gild.+.

20. *And driues*] *And daylight drives* Anon. conj. (Cam.), Gollancz conj.
*darke dreaming*] $O_3$, Ben., Lint., Gild., Sew.², Ew., Evans, Cam., Del., Neils., Bull., Pool., Kit. One word in Sew.¹ **dark dismal-dreaming* The rest. *dark dreary dreaming* Anon. conj. (Cam.).

23. *changd*] *changed* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.
*and*] Om. Mal.+ (except Cam., Neils., Bull., Pool., Kit.).

24. *why,*] *why?* Gild.², Sew.², Ew., Evans, Mal., Var., Ald., Knt., Coll.¹, Bell, Huds.¹, Ktly., Wh.¹, Hal. *why* Dyce, Sta., Del., Huds.², Bull.
*sight*] *sigh'd* Gild.+.
*bad*] *bade* Ew., Mal.+.

27. *an houre*] *a moon* Steevens conj. (Mal.¹), Mal.²+.

29. *borrow*] Lint. *borrow*, $O_3$, Ben., Gild., Sew., Ew., Evans. *borrow;* Mal.¹, Ald., Knt., Bell, Huds.¹, Sta., Ktly., Wh.¹, Pool. *borrow.* Kit. *borrow:* The rest.

30. *Short night*] $O_3$, Ben., Lint. *Short night*, Gild., Sew., Ew., Evans. *Show, night*, Dyce², Dyce³, Huds.² *Short, night*, The rest.
*thy selfe*] *thyself*, Pool.

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XIV is printed as one poem in $O_1$, $O_3$, Benson (1640), and all other editions up to Malone, who (ed. 1780) divided it into two poems (ll. 1–12 and 13–30).—DOWDEN (*P. P.*, 1883, p. xiv) protests against this division: The subject of the entire poem is the solitary lover's weary night of waiting until the morning dawn, when he is to come to his beloved. . . . It is worth noting that the only occurrence of the printing of the first word of a page at the foot of the preceding page is here—"Lord" at the foot of p. 15 [sig. B8$^v$]. A new sheet [or gathering] begins on the next page, which probably explains the presence of this "Lord." [He failed to observe that the *Lo* of *Lord* is not in large capitals either in the catch-word or at the beginning of l. 13, a fact which shows clearly that Jaggard

did not intend l. 13 to open a new poem.]—IDEM (*Academy*, Jan. 19, 1884, p. 38): The five stanzas certainly make a single poem, and so they are printed in the original Quarto.—GOLLANCZ (ed. 1896), who prints the poem as XIV and XV: Wrongly printed as two poems, though evidently not intended as such in the First Edition.—PORTER (ed. 1912): [To make XIV two poems] is manifestly a mistake, the whole piece being supposedly a sleepless lover's lyric, at night, while meditating upon the farewell given him in the evening and impatiently awaiting, with the dawn, the result of the promise of a return to his Fair One on the morrow. [See Textual Notes, l. 13.]—See the discussion on p. 550, below.

1. **be**] SCHMIDT (1874): Is.—POOLER (ed. 1911): Are.—KITTREDGE: Neither *is* nor *are*. It means "let neither be," a despairing ejaculation.

3. **daft**] SCHMIDT (1874): Put aside, turned away.—See the *L. C.*, l. 297 n.

**cabben**] SCHMIDT (1874): Small room, small inclosed place.—*N. E. D.* (1893): A small room, a bedroom.—See *Venus*, l. 637 n.

4. **descant**] STEEVENS (ed. 1780): Musical paraphrase. [The word has a fuller meaning than this: "To compose variations on, to make musical variations of."]—POOLER (ed. 1911) paraphrases the line: Comment on apprehensions of loss of strength or hope. [He compares *Richard III*, I.i.27, "descant on mine own deformity."]

9, 10. **'T may**] STEEVENS (ed. 1780): I will never believe any poet could begin two lines together, with such offensive elisions. They may both be omitted without injury to sense or metre. [But MALONE (ed. 1790) is correct in saying that he has "observed the same elision in other poems of the same age."]

12. **As**] ABBOTT (1870, pp. 78 f.): Which.—KITTREDGE: Rather *who* than *which*.

14. **My . . . watch**] MALONE (ed. 1780): Perhaps the poet, wishing for the approach of morning, enjoins the watch to hasten through their nocturnal duty.—ROLFE (ed. 1883): Accuse or blame the watch (for marking the time so slowly).—CRAIG (ed. 1905): Perhaps it means upbraids the dull watch of night ("Othello," I., I, 124) for moving so slowly.—POOLER (*N. & Q.*, March 11, 1911, p. 184) explains his conjectural readings for ll. 14–16 ("My heart doth charge them watch the morning rise, Doth . . . rest, Not . . . eyes."): This is really nearer to the original than the modern editions, which have a full stop at "rest" instead of the comma of the Quarto, and a comma at "eyes" instead of its full stop. . . . It is inconsistent with what follows to say "the morning rise doth cite," &c., for it has not risen, the lark which welcomes daylight has not sung, and in ll. 16, 17, the sun is bidden shine, and the day peep. [FEUILLERAT (ed. 1927) calls Pooler's conjecture "decidedly an improvement."]—POOLER (ed. 1911) does not adopt his own conjecture. He comments: If the text is right, "the watch" may be "mine eyes," which are bidden to act as watchmen, *e. g.* to announce the dawn; but other senses, *e. g.* hearing, are roused by the glimmer of morning twilight, and I listen for the lark to confirm the evidence of my eyes when daylight actually comes. Objections to the text are that "the morning rise . . . rest," seems either an unmeaning parenthesis or a contradiction of l. 19, for morning rise and daylight can hardly be distinguished, and also of ll. 29, 30. Besides, the rhythm is jarred and interrupted by the full stop at "rest."—CASE (in Pooler, ed. 1911): Instead of taking 'the watch' as 'mine eyes,' we might take 'charge the watch'

as=impose or enjoin the watch or vigil.—ONIONS (*Sh. Glossary*, 1911): Accuse it of not going quick enough.—KITTREDGE: Give notice to the watchman to proclaim dawn.

17. **Philomela**] See XX (8–26).

**sits and**] On the CAMBRIDGE EDITORS' conjectural omission of these words (see Textual Notes) ROLFE (ed. 1883) observes: "They [the editors] are probably right." So POOLER (ed. 1911).

21. **packt**] SCHMIDT (1875): Gone.

24. **For why**] See X (8, 10) n.

25–27.] MALONE (ed. 1790): In *Romeo and Juliet* [III.v.44 f.] our poet describes the impatience of a lover not less strongly than in the passage before us: "I must hear from thee every day in the hour, For in a minute there are many days."—Cf. *Venus*, l. 842.

27. **houre**] MALONE (ed. 1790): The want of rhyme . . . shews that it must be corrupt. I have therefore not hesitated to adopt an emendation proposed by Mr. Steevens,—each minute seems a *moon;* i. e. month. [He compares *Antony and Cleopatra*, III.xii.5 f., "Which had superfluous kings for messengers Not many moons gone by"; and *Othello*, I.iii.84, "Till now some nine moons wasted."]

30.] POOLER (*N. & Q.*, March 11, 1911, p. 184) conjectures: "Short, Night, to-night; and length thyself, To-morrow," or perhaps "Short night, To-night," &c., *i. e.*, "O Night, ⟨or "O To-night,"⟩ be short: O To-morrow, be long." It is easy to understand why it would be to the lover's advantage to have the next day lengthened; see l. 12. . . . Throughout the poem he is longing for the day, not for the night following.—IDEM (ed. 1911): To-morrow is addressed, the meaning being, "O Night, make thyself short, O To-morrow, make thyself ong."

# SONNETS

To ſundry notes of Muſicke.

AT LONDON
Printed for W. Iaggard, and are
to be ſold by W. Leake, at the Grey-
hound in Paules Churchyard.
1599.

*Sonnets...Musicke*] Om. Ben., Gild.+ (except Knt., Sta., Glo., Wh.[2], Oxf., Neils., Bull., Pool., Yale). [Of course the remainder of the title-page is omitted by all but the facsimile editions.]

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**SONNETS . . . Musicke**] COLLIER (ed. 1843): We may infer that all the productions inserted after this division had been set [to music] by popular composers.—EDMONDS (*P. P.*, 1870, p. xxxii) believes "that there was once in existence an edition in which the Sonnets were accompanied by the music." See the discussion on pp. 525 f., below, and for the musical settings of the *P. P.* poems pp. 613–621, below.

## [XV]

IT was a Lordings daughter, the faireſt one of three
That liked of her maiſter, as well as well might be,
Till looking on an Engliſhman, the faireſt that eie could ſee, (213)
Her fancie fell a turning.
Long was the combat doubtfull, that loue with loue did fight
To leaue the maiſter loueleſſe, or kill the gallant knight,
To put in practiſe either, alas it was a ſpite
Vnto the ſilly damſell. (218)
But one muſt be refuſed, more mickle was the paine,
That nothing could be vſed, to turne them both to gaine,
For of the two the truſty knight was wounded with diſdaine,
Alas ſhe could not helpe it. (222)
Thus art with armes contending, was victor of the day,
Which by a gift of learning, did beare the maid away,
Then lullaby the learned man hath got the Lady gay,
For now my ſong is ended.

---

Titled **A Duell* Ben., Gild., Sew., Ew., Evans. Numbered *I* Oxf., Bull., Yale, *XII* Dyce, Wh.[1], Huds.[2], *XIII* Mal.[2], Var., Ald., Bell, *XIV* Mal.[1], Knt., Sta., *XV* Neils., *XVI* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Herf., Dow., Pool. Printed in the notes Rol. Om. Capell MS., Kit. Arranged in 20 lines $O_3$, Ben., in four stanzas of 6, 5, 5, and 4 lines Gild.[1], Sew.[1], in four 6-line stanzas Gild.[2], Sew.[2], Ew., Evans, in four 7-line stanzas Coll., Huds.[1], Sta., Hal., in four 4-line stanzas Del., Oxf., Yale.

1. *Lordings*] *lordling's* 1796 ed. (Philadelphia); 1806 ed.

3. *Till*] *'Til* Ew.

*faireſt*] *fair'ſt* Huds.[1]+ (except Ktly., Hal., Knt.[2], Coll.[3]).

*that*] Om. $O_3$, Ben., Gild., Sew., Ew., Evans, Mal.[2], Var., Bell.

4. *a turning*] Hyphened by Huds.[1]+ (except Ktly., Coll.[2], Coll.[3], Hal., Knt.[2]).

9. *refuſed,*] *refus'd*, Ew. *refused;* Dyce, Sta., Glo., Cam., Del.+.

*paine,*] **paine;* Lint., Gild.[2], Sew.[2], Evans. *pain:* Ew. *pain* Dyce, Glo., Cam., Huds.[2]+.

15. *Then lullaby*] $O_3$, Ben., Lint., Gild.[1] *Then lullaby!* Sew.[1], Coll.[3] *Then lullaby,* Mal., Var., Ald., Knt., Coll.[1], Coll.[2], Bell, Ktly., Wh.[1], Hal., Del., Oxf., Yale. *Then lullaby;* Huds.[1] *Then, lullaby,* The rest.

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GREENHILL (*List of All the Songs*, 1884, p. 96): How a Girl hesitates between a Learned man and a Knight, and then chooses the Learned man.—LEE (ed. 1905, p. 39): [XV] narrates the struggle of a man of arms (an Englishman) with a tutor or man of learning for the hand of 'a Lording's daughter,' with the result that 'art with armes contending was victor of the day.' [PORTER (ed. 1912) has a remarkable note attacking Lee's summary, which it would be unkind to repeat.]—BROWN (ed. 1913): This brief ballad has for its theme the old medieval rivalry which found expression in more than one *Disputatio inter*

*militem et clericum.* For the literary treatment of the theme see W. A. Neilson's *Origins and Sources of the Court of Love* (Harv. Stud. and Notes, VI. Boston, 1899). In making the clerk the victor in the contest for the lady this piece follows the usual tradition.—See the discussion on pp. 550 f., below.

1. **Lordings**] SCHMIDT (1874): Lord's. [So ONIONS (*Sh. Glossary*, 1911).]

2. **liked of**] ABBOTT (1870, p. 116): The *of* [in such phrases] . . . is perhaps a result of the old impersonal use of the verb, "me liketh," "him liketh," which might seem to disqualify the verb from taking a direct object.

**her maister**] WALKER (*Critical Examination*, 1860, III, 371) queries: "*A* master,"—a scholar by profession, a master of arts.—DYCE (ed. 1866): An unnecessary conjecture.—DOWDEN (*P. P.*, 1883, p. xv): The query is needless, for the word *master* here means *teacher* or *tutor*.

3. **fairest**] COLLIER (ed. 1878): [It] must be pronounced in the time of a monosyllable. [See Textual Notes.]

## [XVI]

ON a day (alacke the day) (227)
Loue whoſe month was euer May,
Spied a bloſſome paſſing fair,
Playing in the wanton ayre,
Through the veluet leaues the wind 5
All vnſeene gan paſſage find,
That the louer (ſicke to death) (233)
Wiſht himſelfe the heauens breath,
Ayre (quoth he) thy cheekes may blowe
Ayre, would I might triumph ſo 10
But (alas) my hand hath ſworne,
Nere to plucke thee from thy throne, (238)
Vow (alacke) for youth vnmeet,
Youth, ſo apt to pluck a ſweet,
Thou for whome Ioue would ſweare, 15
Iuno but an Ethiope were
And deny hymſelfe for Ioue
Turning mortall for thy Loue. (244)

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Titled *The passionate Sheepheards Song* Eng. Hel., **Love-sicke* Ben., Gild., Sew., Ew., Evans. Numbered *II* Oxf., Bull., Yale, *XIV* Mal.[2], Var., Ald., Bell, *XV* Mal.[1], Knt., Sta., *XVI* Neils., *XVII* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Herf., Dow., Pool. Om. Capell MS., Dyce, Wh.[1], Huds.[2], Rol., Kit.

2. *was*] *is* L.L.L.

*May*,] Ben.+. *May·* (superior period) $O_1$. *May:* L.L.L., Eng. Hel., $O_2$. *May.* $O_3$.

3. *Spied*] *Spy'd* Gild.[2], Sew.[2], Ew., Evans, Mal., Var., Ald., Sta., Ktly.

5. *veluet leaues*] *veluet, leaues* L.L.L. Hyphened by Ktly.

6. *gan*] *can* L.L.L. *'gan* Gild.[2]+ (except Glo., Hal., Wh.[2], Herf., Dow., Neils., Bull.).

7. *louer*] *sheepheard* Eng. Hel.

8. *Wisht*] *Wish* L.L.L.

9. *blowe*] **blow*, L.L.L., Eng. Hel., $O_2O_3$, Ben., Lint. *blow;* Gild.+.

10. *so*] $O_2$. *so.* L.L.L., Eng. Hel. *so:* $O_3$, Ben. *so;* Lint. *so!* The rest.

11. *alas...hath*] *alacke...is* L.L.L.

12. *throne*] **thorne* Eng. Hel., Gild.[2], Mal.+.

14.] Two lines from L.L.L. (om. Eng. Hel.)—*Do not call it sinne in me, / That I am forsworne for thee:*—added after l. 14 in Mal., Var., Ald., Bell, Huds.[1], Ktly.

15. *Ioue*] *ev'n Jove* Gild., Sew., Ew., Evans. *even Jove* Mal.[1]

17. *Ioue*] **Ioue*, L.L.L., Eng. Hel., $O_2$, Lint., Gild.[2]+.

18. *thy*] *my* Eng. Hel.

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DOWDEN (*P. P.*, 1883, pp. xv f.) says the text of XVI is better than that in *Love's Labour's Lost*, 1598.—See also the notes in FURNESS's variorum edition of *Love's Labour's Lost*, 1904, pp. 171 f., LEE's comment under III, and p. 551, below.

4. **wanton**] SCHMIDT (1875): Sportive, frolicsome.—See *Lucrece*, l. 401.

7. **That**] I. e. so that. See *Venus*, l. 242 n.

15.] MALONE (ed. 1790) would mend the meter by reading *sweare* as a dissyllable. His suggestion is dubious.—WALKER (*Critical Examination*, 1860, III, 39): Were it not for the concluding line, I should conjecture, "Thou for *whose love* Jove" &c.—WHITE (ed. 1883): *Thou* has here the quantity of a dissyllable. [A queer idea.]—FURNESS (*Love's Labour's Lost*, 1904, p. 172): I cannot agree with White that it is the quantity and accent on 'Thou' which render superfluous any extra syllable; I think it is the effective pause, the *mora vacua*, before uttering the great name of Jove that makes the rhythm perfect.—See Textual Notes for other suggestions.

## [XVII]

MY flocks feede not, my Ewes breed not, (245, 246)
My Rams ſpeed not, all is amis:
Loue is dying, Faithes defying,
Harts nenying, cauſer of this.
All my merry Iigges are quite forgot,
All my Ladies loue is loſt (god wot)
Where her faith was firmely fixt in loue, (255)
There a nay is plac't without remoue.
One ſilly croſſe, wrought all my loſſe,
O frowning fortune curſed fickle dame,
For now I ſee, inconſtancy,
More in women then in men remaine. (262)

In blacke morne I, all feares ſcorne I, (263, 264)
Loue hath forlorne me, liuing in thrall:
Hart is bleeding, all helpe needing,
O cruell ſpeeding, fraughted with gall.
My ſhepheards pipe can ſound no deale, (271)
My weathers bell rings dolefull knell,
My curtaile dogge that wont to haue plaid,
Plaies not at all but ſeemes afraid.
With ſighes ſo deepe, procures to weepe,
In howling wiſe, to ſee my dolefull plight,
How ſighes reſound through hartles ground
Like a thouſand vanquiſht men in blodie fight. (280)

Cleare wels ſpring not, ſweete birds ſing not,
Greene plants bring not forth their die,
Heards ſtands weeping, flocks all ſleeping, (285, 286)
Nimphes blacke peeping fearefully:
All our pleaſure knowne to vs poore ſwaines:
All our merrie meetings on the plaines,
All our euening ſport from vs is fled,
All our loue is loſt, for loue is dead,
Farewell ſweet loue thy like nere was, (293, 294)
For a ſweet content the cauſe of all my woe,
Poore Coridon muſt liue alone,
Other helpe for him I ſee that there is none.

Titled *The vnknowne Sheepheards complaint* Eng. Hel., **Loves labour lost* Ben., Gild., Sew., Ew., Evans. Numbered *III* Oxf., Bull., Yale, *XIII* Dyce, Wh.[1], Huds.[2], *XV* Mal.[2], Var., Ald., Bell, *XVI* Mal.[1], Knt., Sta., *XVII* Neils., Kit., *XVIII* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Herf., Dow., Pool. Printed in the notes Rol. Om. Capell MS. Printed without stanza division Ben., divided into four stanzas (ll. 1–4, 5–12, 13–24, 25–36) Gild., Sew., Ew., Evans, rearranged in three 18-line stanzas Mal.+ (except Ald., Ktly.), lines so rearranged but without stanza division Ald., Ktly.

1. *flocks feede...breed*] *flocke feedes... breeds* Harl. MS. 6910, f. 156.

2. *speed...amis*] *speedes not in their blis* Harl. MS.

3. *Loue is dying*] *Loue is denying* Eng. Hel. *Love's denying* Mal., Var., Dyce, Sta., Glo., Cam., Del., Huds.[2], Rol.+ (except Neils.).

*Faithes defying*] *fayth defyinge* Harl. MS. *faith's defieng* Weelkes. *Faith is defying* Eng. Hel. *Faith's defying* Gild.+.

4. *Harts nenying*] *her denyinge* Harl. MS. *harts denieng* Weelkes, $O_2$. *Harts renying* Eng. Hel. **Harts denying* $O_3$, Ben., Lint. *Heart's denying* Gild., Sew., Ew., Evans, Ald., Knt., Coll., Huds.[1], Ktly., Wh.[1], Hal. *Heart's renying* The rest.

*causer*] *'cause* Steevens conj. (Mal.).

5. *my*] *our* Weelkes. Om. Bell.

*quite*] *cleane* Harl. MS.

6. *Ladies loue is*] *layes of Loue are* Harl. MS. *lady's love is* Gild.+.

*lost (god wot)*] *lost God wot* Harl. MS. *lost god wot*, Weelkes. *lost God wot.* Eng. Hel. **lost, God wot:* Mal.+ (except Coll.). **lost (God wot):* Coll.

7. *her*] *my* Harl. MS. *our* Weelkes.

*faith was...fixt in*] *ioyes were... linkt by* Harl. MS.

8. *a nay is*] *annoyes are* Harl. MS. *annoy is* Weelkes.

*plac'd*] *placed* Glo., Cam., Huds.[2], Herf., Dow., Bull.

9. *One silly*] *our seely* Weelkes.

*crosse...my*] *poore crosse hath wrought me this* Harl. MS.

10. *frowning...cursed fickle*] *fickle... cruell cursed* Harl. MS.

*fortune*] *fortune*, Weelkes, Eng. Hel., Lint.+ (except Yale). *fortune!* Yale.

11. *For...see*] *Now you may see that* Harl. MS.

*inconstancy,*] **inconstancie* Eng. Hel., Lint., Gild.[2], Sew.[2]+.

12.] *In women more then I my selfe haue found* Harl. MS.

*women*] *wowen* $O_1$.

*men remaine*] *many men to be* Weelkes.

13. *morne*] **mourne* Harl. MS., Weelkes, Eng. Hel., Ben., Gild.+.

*feares*] *feare* Weelkes.

14. *Loue...liuing*] *lo how forlorne I, liue* Harl. MS. *Love forlorn I, living* Steevens conj. (Mal.).

*forlorne*] *sorlorne* $Q_1$.

15. *helpe*] *helpes* Harl. MS.

16. *cruell*] *cursed* Harl. MS.

*fraughted*] *fraught* Harl. MS., Weelkes.

17. *can*] *will* Harl. MS., Weelkes.

*deale,*] Om. Harl. MS. *deal* Sew.[2], Evans, Ktly.

18. *weathers*] *wethers* $O_2$. *weather's* Gild.[1], Sew., Ew., Evans. *wether's* Gild.[2], Var.+. *wethers'* Mal.

*bell rings*] *ringe a* Harl. MS.

19. *curtaile dogge*] *curtail'd dogge* Harl. MS. *curtall dogge* Weelkes. *curtal dog* Dyce, Wh.[1], Cam., Huds.[2], Rol., Oxf., Neils., Bull., Pool., Yale. Hyphened by Ktly.

*that wont to*] *w^ch would* Harl. MS.

*to*] *t'* Dyce[2], Dyce[3], Huds.[2]

20. *not*] *nor* Sew.[1]

*at*] Om. $O_3$.

*afraid*] *dismayd* Harl. MS.

21. *With...procures*] *My sights so deepe, doth cause him* Harl. MS. *My...procures* Weelkes. *My...procure* Mal.[1] conj., Mal.[2]+ (except Ald., Knt., Bell, Ktly., Wh.[1], Neils.).

*procures to weepe*] *poor curs do weep* Mal.[1] conj.

*weepe,*] **weepe* $O_2$, Gild.[2], Sew.[2], Ew., Evans.

22. *In howling wise*] **With howling noise* Harl. MS., Weelkes. *In howling-wise* Eng. Hel., Mal., Var., Ald., Knt., Coll., Huds.[1], Ktly., Wh.[1], Hal.

*see...dolefull*] *wayle...woefull* Harl. MS.

23.] *My shrikes resoundes, throughe Arcadia groundes* Harl. MS.

*How*] *harke how* Weelkes. *His* Mal.[1] conj.

*hartles*] **harcklesse* Weelkes, Mal.[2], Var., Bell, Huds.[1]

24. *a*] Om. Harl. MS.

*thousand...blodie*] *thousandes... deadly* Harl. MS.

26.] **Lowde bells ring not, cherefully*, Weelkes, Mal.[2], Var., Bell.

*plants*] *palmes* Harl. MS.

*bring*] *spring* Ew.

*forth their die*] *foorth yor dye* Harl. MS. *forth their dye* $O_2$, Gild.[2], Sew.[2], Ew., Evans, Coll.[1]+ (except Bell, Ktly., Knt.[2]). *Forth; they die* Mal.[1], Ald., Knt., Ktly.

27. *stands*] *stand* Weelkes, Eng. Hel., Gild., Sew., Evans+.

*flocks all*] *ecchoes* Harl. MS.

*sleeping*] *sweeping* Coll.[3]

28. *blacke peeping*] *looke peeping* Harl. MS. **back creping* Weelkes, Mal.[2], Var., Bell, Huds.[1] *back peeping* Eng. Hel., Mal.[1], Ald., Knt., Coll., Dyce[1]+.

*fearefully*] *pittyfully* Harl. MS.

29. *our pleasure*] *the pleasures* Harl. MS. *our pleasures* Weelkes.

30. *meetings*] *meeting* Eng. Hel.

31. *sport...is*] **sportes...are* Harl. MS., Weelkes, Eng. Hel.

*vs*] *greenes* Harl. MS.

32. *our loue is*] *alas is* Harl. MS. *our loues are* Weelkes.

*for loue*] *now Dolus* Harl. MS. **for Loue* Eng. Hel., Gild., Sew., Knt., Dyce, Sta., Glo., Ktly., Cam.[1]+.

33–36.] Om. Harl. MS.

33. *loue*] **lasse* Weelkes, Mal.[1] conj., Mal.[2]+.

*thy*] *the* Weelkes.

33, 34. *was,...content*] *was,...content*, Weelkes, Eng. Hel., Gild.[2], Sew.[2], Ew., Evans. *was...content*, Mal.+.

34. *a*] Om. Eng. Hel., Mal.[1]

*the*] *thou* Mal. conj. *though* Dyce conj., Huds.[2]

*the...woe*] *of all my moan the cause* Steevens conj. (Mal.[1]).

*woe,*] **moane:* Eng. Hel., Mal.+.

36. *see...is*] *know ther's* Weelkes.

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The line-numbers in parentheses are those of the GLOBE and NEILSON editions (see the note under II), which break various lines of XVII in two.

LEE (ed. 1905, p. 34) thinks the Harleian MS. version (see Textual Notes) "probably present[s] the verse in the form that it left the writer's hand."—BROWN (ed. 1913): The readings in this MS. . . . are usually to be preferred.—See the discussion on pp. 551 f., below.

3. **Loue is dying**] POOLEP (ed. 1911) reads "Love's denying" (see Textual Notes) but thinks $O_1$ is correct. He compares l. 32, "loue is dead."

**defying**] Cf. XII (11) n.

4. **nenying**] MALONE (ed. 1780) emends to *renying* (see Textual Notes), and explains: *Renying* is from the French, *renier*, to forswear.—HERFORD (ed. 1899): *Renying*, disowning. [So SCHMIDT (1875).]

**causer of this**] MALONE (ed. 1790): The old copy is right [see Textual Notes]. The word *causer* is again used . . . in *Love's Labour's Lost* [IV.iii.311], " . . . the causer of your vow."

5. **Iigges**] MALONE (ed. 1780): A *jig* was a metrical composition. [His two quotations refer to dramatic jigs of the sort studied in BASKERVILL's *Elizabethan Jig*, 1929. Here *jigs* may mean either ballads and songs or dance tunes.] —BOSWELL (ed. 1821): I cannot help wishing that such jigs or metrical compo-

sitions [as XVII] had been quite forgot, rather than that they should have been attributed to Shakspeare.

14. **Loue hath forlorne me**] STEEVENS (ed. 1780): As the metre as well as rhime in this passage is defective, I suspect some corruption, and would read: Love forlorn I, i. e. I love forlorn, i. e. deserted, forsaken &c.—MALONE (ed. 1790): All the copies agree in the reading of the text. The metre is the same as in the corresponding line [16]. . . . To the exactness of rhyme the authour appears to have paid little attention. We have just had *dame* and *remain* [ll. 10, 12]. [But the reading of the Harleian MS., unknown to Malone, lends some support to the conjecture of Steevens: see Textual Notes.]

16. **fraughted**] SCHMIDT (1874): Loaded, burdened.

17. **no deale**] SCHMIDT (1874): Nothing.—ONIONS (*Sh. Glossary*, 1911): Not at all.

19–24.] SWINBURNE (*Forum*, Oct., 1891, p. 173 n.) quotes these lines and remarks: Whether the poor creature's affliction were idiocy or lunacy would have been a matter for science to resolve.

21. **procures to weepe**] STEEVENS (ed. 1780): The dog *procures* (i. e. manages matters) so as to weep.—MALONE (ed. 1790): After the word *procure* [see Textual Notes], *him*, or the dog, must be understood.—KNIGHT (ed. 1841): The curtail dog is the nominative case to this verb [*procures*].—GROSART (Barnfield's *Poems*, 1876, p. 240): Apparently means, weeps instead of me in the latinate sense of to care for or manage in place of another.—CRAIG (ed. 1905): Bring on a flood of tears.

23. **hartles ground**] STEEVENS (ed. 1780): *Exhausted* mould. To plough soil out of *heart*, is still a common phrase. In the present instance it means fields left in a state of sterility, because they were unable to bear a crop.—MALONE (ed. 1790): If *heartless* ground be the true reading, it means, I think, uncultivated, desolated ground, corresponding in its appearance with the unhappy state of its owner. An hypercritick will perhaps ask, how can the ground be *harkless* [see Textual Notes], if sighs *resound?* The answer is, that no *other* noise is heard but that of sighs.

## [XVIII]

When as thine eye hath choſe the Dame, (299)
And ſtalde the deare that thou ſhouldſt ſtrike,
Let reaſon rule things worthy blame,
As well as fancy (partyall might)
Take counſell of ſome wiſer head,
Neither too young, nor yet vnwed.

And when thou comſt thy tale to tell, (305)
Smooth not thy toung with filed talke,
Leaſt ſhe ſome ſubtill practiſe ſmell,
A Cripple ſoone can finde a halt,
But plainly ſay thou louſt her well,
And ſet her perſon forth to ſale. (310)

What though her frowning browes be bent
Her cloudy lookes will calme yer night,
And then too late ſhe will repent,
That thus diſſembled her delight.
And twice deſire yer it be day,
That which with ſcorne ſhe put away. (316)

What though ſhe ſtriue to try her ſtrength,
And ban and braule, and ſay the nay:
Her feeble force will yeeld at length,
When craft hath taught her thus to ſay: (320)
Had women beene ſo ſtrong as men
In faith you had not had it then.

And to her will frame all thy waies,
Spare not to ſpend, and chiefly there,
Where thy deſart may merit praiſe (325)
By ringing in thy Ladies eare,
The ſtrongeſt caſtle, tower and towne,
The golden bullet beats it downe.

Serue alwaies with aſſured truſt,
And in thy ſute be humble true, (330)
Vnleſſe thy Lady proue vniuſt,
Preaſe neuer thou to chuſe a new: 34

When time ſhall ſerue, be thou not ſlacke,
To proffer though ſhe put thee back.

The wiles and guiles that women worke,
Diſſembled with an outward ſhew:
The tricks and toyes that in them lurke,
The Cock that treads thē shall not know,
Haue you not heard it ſaid full oft,
A Womans nay doth ſtand for nought.

Thinke Women ſtill to ſtriue with men,
To ſinne and neuer for to ſaint,
There is no heauen (by holy then)
When time with age ſhall them attaint,
Were kiſſes all the ioyes in bed,
One Woman would another wed.

But ſoft enough, too much I feare,
Leaſt that my miſtreſſe heare my ſong,
She will not ſtick to round me on th' are,
To teach my toung to be ſo long:
Yet will ſhe bluſh, here be it ſaid,
To heare her ſecrets ſo bewraid.

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Titled **Wholesome counsell* Ben., Gild., Sew., Ew., Evans. Numbered *IV* Oxf., Bull., Yale, *X* Rol., *XIV* Dyce, Wh.[1], Huds.[2], *XVI* Mal.[2], Var., Ald., Bell, *XVII* Mal.[1], Knt., Sta., *XVIII* Neils., Kit., *XIX* Coll., Huds.[1], Glo., Ktly., Hal., Cam., Del., Wh.[2], Herf., Dow., Pool. Printed without stanza division Ben.

1. *When as*] *when y*[t] Lysons MS., Folger MS. One word in Gild.[2], Sew.[2], Evans, Ald., Knt., Bell, Huds., Dyce, Sta., Ktly., Wh.[1], Del., Coll.[3], Rol., Oxf., Neils., Bull., Yale.

2. *stalde*] *stal'd* Gild.[1], Sew., Ew. *stall'd* Gild.[2], Evans+.
*deare*] **deere* Folger MS., Gild.+.
*that*] Om. Sew.[1]
*shouldst*] *wouldest* Lysons MS. **wouldst* Folger MS., Mal.[2], Var., Bell, Huds.[1]
*strike*] *smite* Ald.

4. *fancy (partyall might)*] $O_2$, Lint. *fancy (party all might)* $O_3$. *fancye parcyall like* Lysons MS. **parciall fancie like* Folger MS., Coll., Huds., Dyce, Hal., Rol. *fancy (partly all might)* Ben., Gild., Sew., Ew., Evans. **fancy, partial wight;* Capell MS., Mal.[1] conj., Cam., Del., Gollancz, Oxf., Herf., Pool., Yale. **fancy, partial might:* Mal.[1], Ald., Knt., Bell, Sta., Kit. *fancy, partial like:* Steevens conj. (Mal.[1]), Mal.[2], Var. *fancy partial might:* Sta., Glo., Dow. *fancy martial might:* Sta. conj. *fancy, partial, like;* Ktly. *fancy's partial might:* Wh., Verity. *fancy, partial like.* Neils. *fancy partial like:* Bull.

5. *Take*] *aske* Folger MS.
*wiser*] *other* Lysons MS., Folger MS.

6. *too young*] *vnwise* Lysons MS., Folger MS.

*vnwed*] *vnwayde* Lysons MS.

7. *thou*] *thon* $O_1$ (Huntington).

*comst*] **commest* Lysons MS., Folger MS. *comest* Glo., Cam., Huds.[2], Herf., Dow., Bull.

8. *Smooth*] **whett* Lysons MS., Folger MS.

9. *subtill*] *subtile* Folger MS., Lint., Gild.[2], Sew.[2]+ (except Kit.). *subtile* Kit.

*smell*] *swell* Var.

10. *finde*] *spie* Folger MS.

*a halt*] *one haulte* Lysons MS.

11. *say*] Om. Folger MS.

*loust*] *lovest* Lysons MS., Folger MS., Glo., Cam., Huds.[2], Herf., Dow., Bull.

12. *her...sale*] *thy...sell* Lysons MS., Folger MS., Mal.[2]+ (except Ald., Knt., Wh., Rol.). *her...sell* Steevens conj. (Mal.[1]), Ald., Knt., Wh., Rol.

*person*] *body* Folger MS.

13–24 follow 25–36 in $O_2$, Lysons MS., Folger MS., Mal.[2], Var., Bell, Huds.[1]

13. *though...frowning*] *if shee frowne* $w^{th}$ Folger MS.

*bent*] $O_3$, Ben., Knt.[2] *bent?* Gild.[1], Sew.[1] *bent*, The rest.

14. *calme yer*] $O_2O_3$, Lint. **cleare ere* Lysons MS., Mal.[2], Var., Coll., Bell, Huds., Dyce, Sta., Hal., Del., Rol., Oxf., Yale. *calme at* Folger MS. *calm e'er* Gild., Sew.[1] **calm ere* Capell MS. and the rest.

15. *And...will*] *And she perhappes will sone* Lysons MS. *when y^t^ perhaps shee will* Folger MS.

16. *thus*] *she* Lysons MS., Mal.[2], Var., Bell, Huds.[1] *so* Folger MS.

17. *yer*] *ere* Lysons MS., Ben., Capell MS., Sew.[2]+. *yet* Lint. *e'er* Gild., Sew.[1] *y'ere* Steevens conj. (Mal.[1]).

*yer it*] *it ere* Folger MS.

18. *which with*] **w^th^ suche* Lysons MS., Folger MS., Mal.[2], Var., Bell.

19. *though...her*] *if...thy* Folger MS.

20. *ban*] *chide* Lysons MS.

*say*] *sweare* Folger MS.

*the*] Lysons MS. *thee* Folger MS., $O_2$+.

22. *When*] *&* Lysons MS., Folger MS.

*hath taught*] *will cause* Folger MS. *had taught* Ew.

23. *so*] *as* Lysons MS., Folger MS.

24. *In faith*] *by cock* Folger MS.

*had it*] *got it* Lysons MS.

25. *And to*] *vnto* Folger MS.

27. *desart...merit*] *expences..sounde thy* Lysons MS. *expence...sound thy* Folger MS.

28. *By*] *& still be* Folger MS.

*ringing*] *ringiug* $O_1$ (Huntington).

*in thy Ladies*] **allwayes in her* Lysons MS., Mal.[2], Var., Bell, Huds.[1] *in in* [sic] *her* Folger MS.

29. *castle, tower*] *towres fort* Folger MS.

*and*] *or* Lysons MS., Folger MS.

30. *beats it*] *hathe beat* Lysons MS. *beateth* Folger MS.

32. *humble true*] *ever true* Folger MS. *humble, true* Sew.[1], Mal., Var., Ald., Knt., Coll.[1], Coll.[2], Bell, Huds.[1], Dyce[1], Ktly., Wh.[1], Hal. Hyphened by Capell MS., Walker conj. (*Critical Examination*, 1860, I, 34), Sta., Dyce[2], Dyce[3], Coll.[3], Huds.[2], Rol., Kit.

33. *Vnlesse*] *vntill* Folger MS.

34. *Prease*] $O_2O_3$, Ben., Gild. **seeke* Lysons MS., Mal.[2], Var., Coll., Huds.[1], Dyce[1], Sta., Ktly., Hal., Del., Oxf., Yale. *Please* Sew., Ew., Evans. **Press* Folger MS. and the rest.

*chuse*] *change* Lysons MS., Folger MS.

*a new*] *auew* $O_2$. One word in Lysons MS., Lint., Mal.+ (except Coll.[1], Coll.[2], Hal., Neils., Pool., Kit.). *for newe* Folger MS. Hyphened by Gild.[2], Sew.[2], Ew., Evans.

35. *shall...be thou*] *dothe...then be* Lysons MS. *doth...thee be* Folger MS.

36. *though*] *thongh* $O_1$ (Huntington).

*thee*] *it* $O_3$, Lysons MS., Folger MS., Ben., Gild., Sew., Ew., Evans.

37–42 follow 48 in Lysons MS., Folger MS.

37.] *A thousand wiles in wantons lurkes* Folger MS.

*women worke*] *in them lurkes* Lysons MS.

38. *shew:*] *shew* Sew.[2], Ew., Evans.

39. *that...lurke*] *& meanes to woorke* Lysons MS. *he meanes to worke* Folger MS.

40. *shall*] *doth* Folger MS.

*know,*] *know:* $O_2$, Capell MS. *know.* Gild.+.

41. *Haue you*] *hast y*[u] Folger MS.

*it*] *that* Lysons MS.

42. *nought*] *naught* Dyce, Wh.[1], Kit.

43. *Thinke*] *Think*, Mal.[2], Var., Coll.[1], Coll.[2], Huds.[1], Hal., Del., Oxf., Yale.

*still to striue*] **love to matche* Lysons MS., Mal.[2], Var., Bell, Huds.[1], Dyce[1], Sta., Del., Oxf., Yale. *seeke to matche* Folger MS. *still do strive* Gild.[2] *seek to strive* Wh., Neils.

*men,*] *men* Gild.[2], Sew.[2], Ew., Evans, Capell MS., Coll.[1], Coll.[2], Hal., Del., Wh.[2], Oxf., Neils., Yale, Kit.

44.] **and not to live soe like a sainte* Lysons MS., Mal.[2], Var., Bell, Huds.[1], Dyce[1], Sta., Del., Oxf., Yale. *to liue in sinne & not to saint* Folger MS.

45. *There*] *Here* Lysons MS., Folger MS., Mal.[2], Var., Bell, Huds., Dyce, Sta., Wh., Del., Rol., Oxf., Neils., Yale.

*by holy then*] **they holye then* Lysons MS., Mal.[2], Var., Bell, Huds., Dyce, Sta., Del., Oxf., Neils., Yale. *be holy then* Folger MS., Coll., Ktly., Wh., Hal., Rol., Kit. *but only then* Gild.[2]

46. *When...them*] **beginne when age dothe them* Lysons MS., Mal.[2], Var., Bell, Huds.[1], Dyce[1], Del., Oxf., Neils., Yale. *till time shall thee w*[th] *age* Folger MS. *Begin when age does them* Sta. *When...doth them* Glo., Wh.[2], Herf., Dow. *when...thee* Wh.[1], Rol.

*attaint,*] *attaint.* Gild.+.

47. *kisses*] **kyssinge* Lysons MS., Folger MS.

49. *But*] *Nowe* Lysons MS. *ho* Folger MS.

*soft enough,*] *hoe inoughe* Lysons MS. *now enough* Folger MS. *soft, enough;* Capell MS. *soft; enough,*— Mal., Var., Ald., Knt., Bell, Ktly., Wh.[1] **soft! enough,*— Coll., Dyce, Sta., Hal., Cam., Del., Huds.[2], Rol., Herf., Bull., Pool. *soft! enough!* Huds.[1], Oxf., Yale. *soft! enough,* Glo., Wh.[2], Dow. *soft! enough;* Neils. *soft! enough!*— Kit.

*too much I feare,*] *& more I feare* Folger MS. *too much I fear* Capell MS. *too much I fear;* Mal.[2], Var., Sta. *too much, I fear;* Coll., Huds., Dyce, Glo., Hal., Del., Wh.[2], Oxf., Dow., Yale, Kit. *too much, I fear*— Cam., Rol., Herf., Bull., Pool. *too much, I fear,* Neils.

50. *Least...mistresse*] **for if my ladye* Lysons MS., Mal.[2], Var., Bell, Huds.[1] **for if my m*[rs] Folger MS., Dyce, Sta., Del., Huds.[2], Oxf., Yale.

*heare my*] *heare this* Lysons MS. *hard this* Folger MS.

51. *She will*] *she would* Folger MS. *She'll* Mal.[1], Ald., Knt., Wh.[1]

*round me on th' are*] **round me on th'ere* $O_3$, Ben., Gild.[1], Sew., Ew., Evans, Cam., Bull., Pool., Yale, Kit. **ringe my eare* Lysons MS., Del., Oxf. **warme my eare* Folger MS., Coll., Dyce, Ktly., Huds.[2] *round me in th'ear* Gild.[2] *round me i' th' ear* Capell MS., Mal.[1], Ald., Knt., Wh. *ring mine ear* Mal.[2], Var., Sta. *wring mine ear* Boswell conj. (Var.), Hazlitt, Bell. *warm mine ear* Huds.[1] *round me i' the ear* Glo., Rol., Verity, Herf., Dow. *wring my ear* Hal., Neils.

53. *will*] *would* Lysons MS., Folger MS.

*blush*] *smile* Folger MS.

54. *so bewraid*] *thus bewrayede* Lysons MS. *thus bewrayde* Folger MS.

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MALONE (ed. 1790) first called attention to the copy in a manuscript owned by SAMUEL LYSONS. HALLIWELL-PHILLIPPS, who bought the manuscript at the Bright sale, June 18, 1844, describes it in *Some Account of the Antiquities, Coins, Manuscripts, . . . Illustrative of the Life and Works of Sh.*, etc., 1852,

pp. 126–130, remarking: "The writing . . . is very early; and I very much doubt if any portion of the volume was written so late as 1590. . . . The MS. formerly belonged to Anne Cornwallis, and has her autograph, so that its descent from Vere, Earl of Oxford, is clearly deducible. . . . The present is the only specimen of any of Shakespeare's writings I have seen which was written in the sixteenth century. Scraps may be occasionally met with in miscellanies of a later date, but this volume, in point of antiquity, may be fairly considered to be unique in its kind, and as one of the most interesting illustrations of Shakespeare known to exist." In his ed. 1865, where he gives a facsimile of XVIII, he dates the manuscript "some years before the appearance" of $O_1$, or "about the year 1595." His comments have frequently been repeated, as by C. R. HAINES (*Quarterly Review*, Jan., 1922, p. 17). But G. E. DAWSON, reference librarian at the Folger Library, the present home of the manuscript, remarks that the lady who wrote the inscription "Anne Cornwaleys her booke" changed her name on Nov. 30, 1610, by marrying the seventh Earl of Argyll (see Vicary Gibbs's *Complete Peerage*, 1910, I, 203), and that he guesses the date of the "booke" to be about 1600. DE RICCI (*Census of Medieval and Renaissance Manuscripts*, 1935, I, 272) describes the manuscript, which he says was owned "ca. 1600" by Anne Cornewalys.—Another copy of XVIII, signed "W. S.," is in the Collier manuscript (Folger MS. 2071.7, fol. 185$^v$) mentioned in the notes to I.—LEE (ed. 1905, p. 40): XVIII . . . is an ironical lecture on the art of wooing.[1]—BROWN (ed. 1913): Why does Sidney Lee term it "ironical advice"?—See the discussion on pp. 553 f., below.

1, 2.] POOLER (ed. 1911) compares Ovid, *Ars Amatoria*, I, 45–50: "Scit bene venator, cervis ubi retia tendat, . . . Tu quoque, materiam longo qui quaeris amori, Ante frequens quo sit disce puella loco."

2. **stalde**] CRAIG (ed. 1905): Enclosed; got within range of. A term of venery.—See *Venus*, l. 39 n.

**strike**] KNIGHT (ed. 1841): Mr. Dyce [see Textual Notes] . . . alters the word to *smite*, "for the sake of the rhyme." This we think is scarcely allowable; for there are many examples of loose rhymes in these little poems. [He cites *oft:nought* in ll. 41 f. BELL (ed. 1855) notes *talke:halt* in ll. 8, 10.]

4. **fancy (partyall might)**] COLLIER (ed. 1843): [$O_1$] reads "As well as fancy party all might," which is decidedly wrong. [He repeats this incorrect statement, which concerns only $O_3$, in his eds. 1858 and 1878, and it reappears in HUDSON (eds. 1856, 1881), ROLFE (ed. 1883), POOLER (ed. 1911), and others. The phrase itself has caused much discussion and emendation. See Textual Notes.]—MALONE (ed. 1780): *Fancy* here means *love*. . . . Partial *might*, appears to me to afford no meaning. A letter was, I suppose, inverted at the press, and *might* printed instead of *wight*.—STEEVENS (the same): Partial *might* is partial *power;* and who, in poetical language, would scruple to call

[1] [LEE (p. 42 n.) also says it imitates "A Sonnet" in Deloney's *Strange Histories* "(probably published in 1595, although no earlier edition than that of 1602 is extant)," beginning, "All you yong men that faine wold learne to woe." But there is no evidence that Deloney's book appeared in 1595 (Lee confused it with *The Garland of Good Will*), nor does the poem in question appear in the 1602 edition. It is in the 1607 edition (Percy Society, 1841, III, 61–63).]

*Fancy* a *powerful* but a partial *being?* Were it necessary to send out conjecture in quest of a better rhime, we might read—partial *tike*, a term of contempt employed by Shakspeare and our old writers.—MALONE (ed. 1790) accepts Steevens's conjecture *tike*, adding that the reading of the Lysons MS., *parcyall like*, lends support to it. Steevens's *tike* reappears in various texts based on his and Malone's—as those of W. HARVEY (1825), A. J. VALPY (1832–1834, etc.), BARRY CORNWALL (1839–1843, etc.).—KNIGHT (ed. 1841): Steevens, mischievously we should imagine, changed *partial might* to *partial tike;* and Malone adopts this reading, which makes Cupid a bull-dog.—COLLIER (ed. 1843) announces that his reading comes from "a manuscript of the time," in which the poem "has the initials of Shakespeare's names at the end." See p. 544, below.—STAUNTON (ed. 1860): The change proposed by Steevens . . . is unendurable; and we have no faith in the reading said to be derived from a MS. of this poem in the possession of Mr. Collier.—WHITE (ed. 1865): I admit that I cannot understand . . . [Collier's reading]. That there is mere assonance, but not rhyme, between the second and fourth lines of this poem, is of small importance.—FURNIVALL (*New Sh. Society's Transactions, 1877–9*, p. 111): The stanzas following show that the 'things worthy blame' which had to be controlld, were men's naughtinesses with women; and if we take the poet to advise that these things should be under the impartial rule of Reason—a wiser friend's counsel—as well as the partial might of Fancy—the hot lover's passion—we get a natural meaning. . . . I should . . . print—". . . As well as Fancy's partial might." [But in his ed. 1877 he reprints the text of Delius.] —POOLER (ed. 1911): Furnivall's conjecture, "fancy's partial might," does not account for the parenthesis in Q [i. e. $O_1$], but is in other respects excellent. "Wight" seems to me only a little better than "tike," for which Malone discarded it.

8. **with filed talke**] MALONE (ed. 1780): With studied or polished language.

10.] See SMITH's *Oxford Dictionary of English Proverbs*, 1935, p. 234.

12.] WHITE (ed. 1883) explains STEEVENS's conjecture, which he adopts: That is, make the best of it in looks and words, like a salesman with his goods. [He cites Marlowe's Ovid's *Elegies*, III.xi.10 (*Poems*, ed. Martin, p. 250), "The wench by my fault is set forth to sell."]—POOLER (ed. 1911): If the text [of $O_1$] is right, the meaning will be "make the most of yourself." . . . [He cites Ovid, *Ars Amatoria*, I, 595 f.: "Si vox est, canta: si mollia brachia, salta: Et quacumque potes dote placere, place."] But "her person" [see Textual Notes] gives a sense more in keeping with the context: "say you love her and praise her beauty," seems better advice than, "say you love her and boast or show off." "To set forth to sell" is "to set off to advantage, as a salesman by praising his goods."

13–24.] Many scholars, as BROWN (ed. 1913), think that the order of stanzas in $O_2$ and the Lysons and Folger MSS. (see Textual Notes) is preferable to that in $O_1$. If this is a fact, possibly it might be taken as an indication (see pp. 526, 528, below) that the fragmentary $O_2$ represents the first, not the second, edition of the *P. P.*

19, 20, 29, 30.] MALONE (ed. 1790) compares Hawes's *Passetyme of Pleasure*, 1517, ch. 16 (ed. W. E. Mead, 1928, pp. 75 f.):

> Forsake her not / thought that she saye naye
> A womans guyse / is euermore to delaye

No castell can be / of so grete a strength
Yf that there be / a sure syege to it layde
It muste yelde vp / or elles me be wonne at lengt
Thoughe that to fore / it bathe [*sic*] ben longe delayde
So contynuaunce / maye you ryght well ayde
Some womans herte / can not so harded be
But besy labour / maye make it agre.

20. **ban**] See *Venus*, l. 326 n.

26–30.] MALONE (ed. 1790) compares *The Two Gentlemen*, III.i.89–91, "Win her with gifts, if she respect not words. Dumb jewels often . . . More than quick words do move a woman's mind."—POOLER (ed. 1911) notes that Ovid, *Ars Amatoria*, I, 351–398, "more thrifty, advises to bribe the lady's maid with promises and entreaties."

42.] VERITY (ed. 1890): There was a proverb (see Thiselton Dyer, Folklore of Shakespeare [1884], p. 432), "Maids say nay, and take it," to which Heywood alludes in his Wise-woman of Hogsdon, i. 2 [1638, sig. B1$^{v}$]: Come, come, I know thou art a Maid, say nay, and take them. . . . Compare Two Gentlemen of Verona, i. 2. 55, 56.—See also JENTE, *Proverbs of Sh.*, 1926, p. 428.

43. **Thinke**] ROLFE (ed. 1883): Expect.

43–46.] POOLER (ed. 1911) objects to Malone's 1790 Lysons MS. readings (see Textual Notes): This seems impossibly bad, but the text [of $O_1$] is inexplicable.

45. **(by holy then)**] STEEVENS (ed. 1780): Perhaps a phrase equivalent to another still in use—*By all that's sacred.* It may however be a corruption.—WHITE (ed. 1865): [Malone's 1790 Lysons MS.] version has no authority; and the reading which it furnishes, at so very great a variation from the old printed text, seems to me far inferior to that which is attained by the comparatively slight correction that I have made. [See Textual Notes.]—E. G. DOGGETT (*New Sh. Society's Transactions, 1877–9*, pp. 109 f.): The reading adopted by Malone may be intelligible after a fashion; but seeing that matrimony is holy, it seems hardly pious to assert that women only begin to be holy when the first object of holy matrimony as taught by the Prayer Book is no longer attainable through them. . . . [Collier's reading] is startling, and neither Scriptural nor Shaksperean. And why any one should take the trouble to be holy *because* there is no heaven, requires peculiar faculties to perceive. . . . [He proposes to read "saint?" and "There is no heaven, by th' holy! then," and explains the meaning as] there is no heaven for women in this world when age has deprived them of love. Every lover, poet, and versifier, vows that love is heaven; whence it follows, in love if not in logic, that there is no heaven without love. It appears to me not unlikely that Shakspere may have written, 'There is no heaven, by holy, then.' . . . The oath, 'by the Mass,' had got to be used in his time in the form of 'Mass' simply. . . . 'By the holy' is an oath common I believe with the Irish even now.—GOLLANCZ (ed. 1896): Perhaps the original reading may be allowed to stand without the comma after '*heaven*':—'*there is no heaven by holy then*,' *i. e.*, "by that holy time."—L. (in Herford, ed. 1899): 'By holy!' is still a common exclamation in Ireland.—KITTREDGE: *There* is the emphatic Elizabethan *there*, which the editors seem to ignore: "In *them* (i. e. in your attempts to achieve bliss by loving and serving *them*) there is no

heaven. Don't try, therefore, to be [see Textual Notes] holy in love. Take your pleasure, and when your feminine contemporaries are too old to be agreeable mistresses—and you are, therefore, past the age for love—then be a saint (not Love's, but God's, saint)."

51. **to round me on th' are**] JOHNSON (Sh.'s *Plays*, 1765, II, 244): To *whisper*, or *to tell secretly*.—MALONE (Sh.'s *Plays*, 1778, IV, 305): The word [*rounding*] appears to have been sometimes written—*rowning*. [So *N. E. D.* (1914).]—VERITY (ed. 1890): Can it not mean "strike me on the ear?" The sense requires some such interpretation, and we still talk of *rounding* on a person, *i. e.* turning sharply on him.—POOLER (ed. 1911): If "round" could mean "strike roundly," *i. e.* vigorously, the sense would be appropriate to the times of Great Elizabeth, but the usual meaning is "whisper."—KITTREDGE: "Round *on*" cannot possibly mean "whisper *in*." Of course it means "box my ears."—See the conjectures listed in Textual Notes.

## [XIX]

LIue with me and be my Loue,
And we will all the pleaſures proue
That hilles and vallies, dales and fields,
And all the craggy mountaines yeeld.

There will we ſit vpon the Rocks,
And ſee the Shepheards feed their flocks,
By ſhallow Riuers, by whoſe fals
Melodious birds ſing Madrigals.

There will I make thee a bed of Roſes,
With a thouſand fragrant poſes,
A cap of flowers, and a Kirtle
Imbrodered all with leaues of Mirtle.

A belt of ſtraw and Yuye buds,
With Corall Claſps and Amber ſtuds,
And if theſe pleaſures may thee moue,
Then liue with me, and be my Loue.

*Loues anſwere.*

IF that the World and Loue were young,
And truth in euery ſhepheards toung,
Theſe pretty pleaſures might me moue,
To liue with thee and be thy Loue.

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Titled **The passionate Sheepheard to his loue* Eng. Hel., Ben., Gild., Sew., Ew., Evans. Numbered *V* Oxf., Bull., Yale, *XVIII* Knt., Sta., *XIX* Neils., *XX* Coll., Huds.[1], Glo., Hal., Cam., Del., Herf., Dow., Pool. Printed in the notes Rol. Om. Mal., Var., Ald., Bell, Dyce, Ktly., Wh., Huds.[2], Kit. Printed without stanza division Ben., Gild., Sew., Ew., Evans.

1. *Liue*] *Come liue* Eng. Hel.

2. *pleasures*] *pleasure* Gild., Sew., Evans.

3.] *That Vallies, groues, hills and fieldes,* Eng. Hel.

*dales...fields*] *dale...field* Gild., Sew., Ew., Evans, Capell MS.

4. *And...craggy*] *Woods, or steepie* Eng. Hel.

*all*] Om. Coll., Huds.[1], Hal.

*mountaines*] **mountaine* Eng. Hel., Coll., Huds.[1], Sta., Hal.

*yeeld*] **yeeldes* Eng. Hel., Ben., Knt.[1]+.

5.] No stanza division in Cam.[2]

*There will we*] *And wee will* Eng. Hel.

6. *And see*] *Seeing* Eng. Hel.

7. *by*] *to* Eng. Hel., Coll., Huds.[1], Sta., Hal., Del.

7, 8. *fals...Madrigals*] *tales...madri-*

*gales* $O_3$. **falles...madrigales* Ben., Gild.[1], Sew.[1]

8. *sing*] *sings* Eng. Hel.

9. *There will I*] *And I will* Eng. Hel.

*a bed*] *beds* Eng. Hel., Gild., Sew., Ew., Evans.

10. *With...poses*] *And...poesies* Eng. Hel.

11. *Kirtle*] *girdle* Gild.[1], Sew., Ew., Evans.

12. *Imbrodered*] $O_3$, Ben., Lint. *Imbroydred* Eng. Hel. *Imbroidered* Gild.[1] *Imbroider'd* Gild.[2], Sew., Ew., Evans, Capell MS. *Embroidered* Neils. *Embroider'd* The rest.

12, 16.] After each of these lines four lines from *Eng. Hel.* (see p. 555, below) added in Ben., Gild., Sew., Ew., Evans.

16. *Then*] *Come* Eng. Hel.

17. *Loues answere*] **The Nimphs reply to the Sheepheard* Eng. Hel., Ben., Gild., Sew., Ew., Evans.

18. *that*] *all* Eng. Hel.

21. *thy*] *my* $O_3$.

Five stanzas from *Eng. Hel.* (see pp. 555 f., below) added after l. 21 in Ben., Gild., Sew., Ew., Evans.

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SWINBURNE (*Age of Sh.*, 1908, p. 13): One of the most faultless lyrics [XIX] . . . in the whole range of descriptive and fanciful poetry would have secured a place for Marlowe among the memorable men of his epoch, even if his plays had perished with himself. His "Passionate Shepherd" remains ever since unrivalled in its way—a way of pure fancy and radiant melody without break or lapse.—See the discussion on pp. 554–556, below.

7–10.] See the commentators on *The Merry Wives*, III.i.17 ff., where Sir Hugh Evans sings these lines.

8. **Madrigals**] SCHMIDT (1875): Pastoral songs.—POOLER (ed. 1911): Love-songs.

The consecutive line-numbers, based upon the GLOBE and NEILSON editions (see under II), here go awry after l. 398 because those editions add after l. 26 (see Textual Notes) two lines that do not belong to the *P. P.*

## [XX]

AS it fell vpon a Day,
In the merry Month of May,
Sitting in a pleaſant ſhade,
Which a groue of Myrtles made,
Beaſtes did leape, and Birds did ſing,
Trees did grow, and Plants did ſpring:
Euery thing did baniſh mone,
Saue the Nightingale alone.
Shee (poore Bird) as all forlorne,
Leand her breaſt vp-till a thorne,
And there ſung the dolefulſt Ditty,
That to heare it was great Pitty,
Fie, fie, fie, now would ſhe cry
Teru, Teru, by and by:
That to heare her ſo complaine,
Scarce I could from teares refraine:
For her griefes ſo liuely ſhowne,
Made me thinke vpon mine owne.
Ah (thought I) thou mournſt in vaine,
None takes pitty on thy paine:
Senſleſſe Trees, they cannot heare thee,
Ruthleſſe Beares, they will not cheere thee.
King Pandion, he is dead:
All thy friends are lapt in Lead.
All thy fellow Birds doe ſing,
Careleſſe of thy ſorrowing.
Whilſt as fickle Fortune ſmilde,
Thou and I, were both beguild.
Euery one that flatters thee,
Is no friend in miſerie:
Words are eaſie, like the wind,
Faithfull friends are hard to find:
Euery man will be thy friend,
Whilſt thou haſt wherewith to ſpend:
But if ſtore of Crownes be ſcant,
No man will ſupply thy want
If that one be prodigall,
Bountifull they will him call:
And with ſuch-like flattering,

Pitty but he were a King.
If he be addict to vice,
Quickly him, they will intice. (416)
If to Women hee be bent,
They haue at Commaundement.
But if Fortune once doe frowne,
Then farewell his great renowne:
They that fawnd on him before. (421)
Vse his company no more.
Hee that is thy friend indeede,
Hee will helpe thee in thy neede:
If thou sorrow, he will weepe:
If thou wake, hee cannot sleepe: (426)
Thus of euery griefe, in hart
Hee, with thee, doeth beare a part.
These are certaine signes, to know
Faithfull friend, from flatt'ring foe. (430)

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Titled *An Ode* Barnfield, *Another of the same Sheepheards* Eng. Hel., *A Louers newest Curranto, or the Lamentation of a young mans folly* Pepys ballad, *Sympathizing love* Ben., Gild., Sew., Ew., Evans. Numbered *VI* Oxf., Bull., Yale, *XV* Dyce, Wh.[1], Huds.[2], *XVII* Ald., *XVIII* Mal.[1], *XIX* Knt., *XIX, XX* Sta., *XX* Ktly., Wh.[2], Neils., Kit., *XXI* Glo., Cam., Herf., Dow., Pool., *XXI, XXII* Coll., Huds.[1], Hal., Del., Craig. Printed in the notes Rol. Om. Capell MS., Mal.[2], Var., Bell. Divided into 6-line stanzas Pepys, into four stanzas (ll. 1–14, 15–26, 27–40, 41–56) Lint., Mal.[1]

1. *As it*] *A* Sew.[1]

4.] *with a gowne of mertle made?* Pepys.

5. *did leape*] *leap* Gild.[2]

6. *did...did*] *they...they* Pepys.

7. *Euery thing*] *Euery bird* Pepys. One word in Knt., Sta., Coll.[3], Yale, Kit.

*did*] *sings* Pepys.

9. *all forlorne*] Hyphened by Huds.[1]

10. *Leand*] *leanes* Pepys.

*vp-till*] *against* Eng. Hel. *vnto* Pepys.

11. *And...dolefulst*] *Where she sung this mournefull* Pepys.

12. *it*] *it*, Gild.[2], Sew.[2], Ew.

*was*] *twas* Pepys.

13. *would*] *can* Pepys.

*cry*] Barnfield, *Eng. Hel.*, $O_2$, Ben., Lint., Gild.[1] *cry*, Pepys, Sew.[1], Mal.[1], Ald., Knt., Sta., Ktly., Wh.[1] *cry;* The rest.

14. *Teru, Teru*] *ta-ra-ra-ra-ra-ra-* Pepys. **Tereu, Tereu* Gild.[2], Sew.[2], Ew., Evans, Coll., Huds., Dyce, Sta., Glo., Hal., Cam., Del.+.

*by and by*] Hyphened by Huds.[2], Kit.

15. *That...so*] *For...thus* Pepys.

16. *I...teares*] *from teares I could* Pepys.

17. *griefes*] *griefe* Pepys.

*liuely*] *lovely* Ben., Gild., Sew., Ew., Evans.

18. *Made...mine*] *makes...my* Pepys.

19. *Ah...mournst*] *O...monest* Pepys.

20. *takes*] *take* Mal.[1], Ald., Knt., Ktly., Wh.[1]

*on*] *of* Pepys.

22. *Ruthlesse Beares*] **Ruthlesse*

*beasts* Eng. Hel., Mal.[1], Dyce, Sta., Glo., Wh., Cam., Del., Huds.[2]+. *retchles birds* Pepys.

23. *Pandion*] *Paudion* $O_3$, Ben., Gild.[1], Sew.[1] *anoy* Pepys.

24. *All...lapt*] *and all...clad* Pepys.

25. *fellow Birds*] Hyphened by Gild.[2], Sew.[2], Ew., Evans, Knt., Sta., Ktly., Del.

26.] Two lines from *Eng. Hel.* (om. Barnfield)—*Euen so poore bird like thee, / None a-liue will pitty me*—added after l. 26 in Mal.[1], Ald., Knt., Dyce, Sta.+ (except Hal., Del.).

27–56.] Om. *Eng. Hel.*

27.] New poem begins numbered *XX* Sta., *XXII* Coll., Huds.[1], Hal., Del., Craig.

*Whilst as*] *While that* Pepys.

27, 28. *smilde...beguild*] *smiled... beguiled* Pepys, Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull., Pool.

29.] New paragraph begins in Dyce, Glo., Cam., Huds.[2]+ (except Neils.).

31–36.] Om. Pepys.

34. *hast*] *haste* Ben.

36. *want*] *want.* Barnfield, Lint.+. *want,* $O_3$, Ben.

37. *If...be*] *When that I was* Pepys.

38. *will him*] *did me* Pepys.

39. *such-like*] *such* Pepys. Two words in Ben., Gild.[1], Sew., Ew., Evans, Mal.[1], Ald., Coll., Huds.[1], Ktly., Wh.[1], Hal., Del.

40.] Italicized and quoted by Mal.[1], Ald. Italicized or quoted by Knt., Dyce, Glo., Ktly., Wh., Cam., Huds.[2]+.

*he*] *I* Pepys.

*were*] *was* Gild., Sew., Ew., Evans.

41–44.] Om. Pepys.

44. *haue*] *have 'em* Gild.[2] *have him* Sew., Ew., Evans, Mal.[1], Ald., Knt., Coll., Huds., Dyce, Sta., Ktly., Wh.[1], Hal., Del., Oxf., Yale.

*Commaundement*] *commandment* Gild., Sew., Ew., Evans, Dyce, Cam., Huds.[2]

45. *But...doe*] *But when fortune chanced to* Pepys.

46. *his great*] *thy high* Pepys.

47, 48.] Om. Pepys.

47. *before.*] *before,* Barnfield, $O_3$, Ben., Lint., Gild., Sew., Ew., Evans, Mal.[1], Ald., Knt., Sta., Ktly., Wh.[1], Hal. *before* The rest.

49, 50.] *He is thy friend and friend in deed, / that stickes to thee in time of need,* Pepys.

51. *If thou sorrow*] *When thou sorrowest* Pepys.

52.] *when thou wakest he will not sleepe,* Pepys.

*wake*] *awake* Ben., Gild., Sew., Evans.

53. *of*] *with* Pepys.

*griefe, in hart*] Barnfield, $O_3$, Ben., Gild.[1] **greefe in heart,* Pepys, Lint., Gild.[2], Sew., Ew., Evans, Coll., Huds.[1], Hal. *grief in heart* The rest.

54. *doeth*] Barnfield, $O_3$, Lint. *will* Pepys. *does* Coll., Huds.[1], Dyce[1], Hal., Del., Oxf., Yale. *doth* The rest.

55, 56 om. and 18 new lines (see p. 558, below) added in Pepys.

56. *flatt'ring*] *flattring* $O_3$. *flattering* Gild.+ (except Neils., Kit.).

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EDWARD SCOTT (*Athenaeum*, July 14, 1877, p. 48) calls XX "a beautiful paraphrase" of passages in Caxton's *Game and Playe of the Chesse*, 1474, which in W. E. A. Axon's edition (1883, pp. 96–98) run thus: "And verray trewe loue faylleth neuer for wele ne for euyll / and the most swete and the most comfortynge thynge is for to haue a frende to whom a man may saye his secrete / as well as to hym self / But verayly amytye and frendship is somtyme founded vpon som thinge delectable And this amytye cometh of yongthe / in the whiche dwelleth a disordinate heete. And otherwhile amytie is founded vpon honeste / And this amytie is vertuouse / . . . And herof men saye a comyn prouerbe in england / that loue lasteth as longe as the money endureth / and whan the money faylleth than there is no loue / . . . and no man may proue

his frende so well as in aduersite / or whan he is poure / for the veray trewe frende faylleth at no nede / . . . and therfor saith the versifier thise two versis Tempore felici multi murmerantur amici Cum fortuna perit nullus amicus erit / whiche is to saye in English that as longe as a man is ewrous and fortunat he hath many frendes but whan fortune torneth and perisshith. ther abideth not to hym one frende / . . . And the veray trewe frendes ben knowen in pure aduersite / "—For a ballad version of this poem, called "A Louers newest Curranto, or the Lamentation of a young mans folly. To a pleasant new tune," and "printed at London for .I. W." about 1620, see ROLLINS, *Pepys Ballads*, 1929, I, 186–189. It contains 60 lines, as compared to the 28 of *England's Helicon* and the 56 of Barnfield and XX. See Textual Notes and the discussion on pp. 556–558, below.

9. **Shee**] GROSART (Barnfield's *Poems*, 1876, p. 239): Elsewhere . . . Barnfield makes the singing nightingale male. [See *Lucrece*, ll. 1128–1148.]

10.] ROLLINS (*England's Helicon*, 1935, II, 180): Sir Thomas Browne, *Pseudodoxia Epidemica*, III, xxviii (*Works*, ed. Geoffrey Keynes, II ⟨1928⟩, 306–307), writes of this old superstition, "Many more there are whose serious enquiries we must request of others, and shall only awake considerations. . . . Whether the Nightingal's setting with her breast against a thorn, be any more then that she placeth some prickels on the outside of her nest, or roosteth in thorny and prickly places, where Serpents may least approach her?"—See the notes to *Lucrece*, ll. 1135 f.

**vp-till**] SCHMIDT (1875): On.—POOLER (ed. 1911): A northern form, up against.

14. **Teru**] POOLER (ed. 1911) refers to Ovid's *Metamorphoses*, VI, 424–676 (the story of Tereus, Philomela, Procne, Itys).

23. **Pandion**] CRAIG (ed. 1905): The King of Athens, father of Philomela and Procne.—POOLER (ed. 1911): Cf. Golding's *Ovid*, vi. 854 f. [1567, sig. L7]: "The sorrow of this great mischaunce did stop *Pandions* breath Before his time."

24. **lapt**] SCHMIDT (1874): Wrapped up, enveloped.—*N. E. D.* (1908) defines *lap in lead:* To place in a leaden coffin; hence, to entomb.

26.] For ll. 27–56 *England's Helicon*, 1600, substitutes two new lines (see Textual Notes). EDMONDS (*P. P.*, 1870, p. xiii) correctly explains that the editor of the *Helicon*, with the mistaken idea that the poem ended at the bottom of sig. D6$^{v}$, stopped his copying there, and then, feeling that the poem ended too abruptly, "he added the couplet in question as a more appropriate termination" (see also p. 558, below). It is not easy to understand why so many editors have printed in their texts this couplet, in the composition of which neither Sh. nor Barnfield had a hand.

27.] COLLIER (ed. 1843) begins a new poem (XXII) here, remarking: It is a separate production, both in subject and place, with a division between it and Barnfield's poem [i.e. ll. 1–26], which precedes it: nevertheless they have been incautiously coupled in some modern editions [i.e. in *all* editions before Collier, including that of the author Barnfield, and in all but four or five after him: see Textual Notes].—EDMONDS (*P. P.*, 1870, pp. xi f.) cites Barnfield's *Poems* of 1598, where XX is one poem, and remarks that to divide it, as Collier does, is to "destroy the whole sequence and moral." Edmonds is undoubtedly right.

31, 33, 34.] See JENTE, *Proverbs of Sh.*, 1926, pp. 443, 417.

37–42.] POOLER (ed. 1911) compares BRETON'S *Pilgrimage to Paradise*,

1592 (Grosart's Breton, I, *b*, 16), "I found the needy friend was soone forsaken, And he that had the crownes was halfe a king."

41. addict] SCHMIDT (1874): Inclined, devoted.—On the common omission of the *-ed* participial ending see ABBOTT, 1870, pp. 242–244.

44. They haue] POOLER (ed. 1911): *Sc.* women. . . . If "they" is explained as "women" . . . it would be better to take "have" as a misprint for "are." . . . "They" might possibly be "prodigals," the change from singular to plural being not uncommon, but the return to the singular in l. 48 is against this. If a change is needed, I would suggest: "They have *them* at commandement," much as in *2 Henry IV*. III.ii.26–28 ["we knew where the bona robas were and had the best of them all at commandment"], but with the additional implication that they are prepared to introduce him.—KITTREDGE: Of course *they* is the same *they* that the author has been talking about. L. 44 means, "They have women enough to cite who are at his disposal."

**Commaundement**] DYCE (ed. 1866) modernizes to *commandment*, but notes: To be read as a quadrisyllable. [So HUDSON (ed. 1881). Most editors show this pronunciation by retaining the original spelling.]

49, 50.] See JENTE, *Proverbs of Sh.*, 1926, p. 417.

# The Phoenix and the Turtle

LEt the bird of lowdeſt lay, 1
On the ſole *Arabian* tree,
Herauld ſad and trumpet be:
To whoſe ſound chaſte wings obay. 4

Printed without stanza division in Ben., Gild., Sew., Ew., Evans; printed in the *P. P.* as No. *XX* by Mal.[1], as No. *XVIII* by Mal.[2], Var., Bel.

1. *lowdeſt*] *lowest* Ben., Gild., Sew., Ew., Evans.

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1–4.] FAIRCHILD (*E. S.*, 1904, XXXIII, 363) paraphrases: Let the bird of loudest cry (come and sit) on the sole Arabian tree, . . . and let it be the sad herald and *trumpet* to whose *sound* "chaste wings" or gentle birds will respond.

1. **the bird**] GROSART (*Loves Martyr*, 1878, p. 241) rightly denies that the bird is the phoenix, but makes a queer guess about its identity: I think it was left intentionally indefinite. I would suggest the 'Nightingale.' [See also his comments on l. 4.]—HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 264): There is no necessity for believing that a special bird was in Shakespeare's thoughts.—FAIRCHILD (*E. S.*, 1904, XXXIII, 363) cites Chaucer's *Parliament of Fowls*, l. 344, "The crane, the geaunt, with his trompes soun," and adds: It seems highly probable, even aside from the presumable suggestion from Chaucer, that Shakespeare here referred to the crane both because it was a common emblem, and because its cry seems to have received special attention.—Various editors agree with BROWN (ed. 1913): It is not certain what bird is intended.

2.] MALONE (ed. 1780) had determined to follow "a learned friend" in reading "Sole on the Arabian tree" until he observed *The Tempest*, III.iii.22–24, "in Arabia There is one tree, the phoenix' throne; one phoenix At this hour reigning there."—IDEM (Sh.'s *Plays*, 1821, XV, 123): Our poet had probably Lyly's Euphues, and his England, particularly in his thoughts: signat. Q3 [Bond's Lyly, 1902, II, 86].—"As there is but one *Phœnix* in the world, so is there but one tree in *Arabia* where-in she buyldeth." See also, Florio's Italian Dictionary, 1598 [sig. 2C6$^{v}$]: "*Rasin*, a tree in Arabia, whereof there is but one found, and vpon it the Phenix sits."—GROSART (*Loves Martyr*, 1878, p. 241): The Palm is meant. In Greek *phoinix*, and meaning both phoenix and palm-tree.

**sole**] RIDLEY (ed. 1935): [In *sole*] there is probably also the sense of 'deserted.'

3. **trumpet**] STEEVENS (ed. 1780) compares *King John*, I.i.27 f., "Be thou the trumpet of our wrath And sullen presage of your own decay."—POOLER (ed. 1911): Trumpeter to summon all good birds; cf. *Troilus and Cressida*, IV.v. 6 f., "Thou, trumpet, there's my purse. Now crack thy lungs."

4. **To**] ROLFE (ed. 1883) compares a similar use of *obey to* in *Troilus and Cressida*, III.i.163–165, "His stubborn buckles . . . Shall more obey than to

2 But thou ſhriking harbinger,
Foule precurrer of the fiend,
Augour of the feuers end,
To this troupe come thou not neere.

3 From this Seſſion interdict
Euery foule of tyrant wing,
Saue the Eagle feath'red King,
Keepe the obſequie ſo ſtrict.

4 Let the Prieſt in Surples white,
That defunctiue Muſicke can,

6. *precurrer*] **procuror* Gild., Sew., Ew., Evans.
10. *tyrant wing*] Hyphened by Ktly.
11. *feath'red*] Neils., Kit. *feathered* Ben. *feather'd* The rest.
13. *Surples*] *surplis* Ben. *surplice* Gild.+.
14. *can*] *ken* Gild.[2], Sew.[2], Ew., Evans.

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the edge of steel." In his notes on that play (1882, p. 187) he cites Spenser's *Faery Queen*, 1590, III.xi.35, "Lo! now the hevens obey to me alone," and Romans vi.16, "his servants ye are to whom ye obey."—*N. E. D.* (1905): The construction with *to* has now become obsolete . . . the object was orig[inally] a dative.

**chaste wings**] GROSART (*Loves Martyr*, 1878, pp. 241 f.): I have, myself, often watched the lifting and tremulous motion of the 'singing' Nightingale's wings, and *chaste* was *the* exquisitely chosen word to describe the nightingale, in reminiscence of the classical story [i. e. of Tereus and Philomela].—PORTER (ed. 1912): The wings of the Turtle, emblem of constant love.—Both Grosart and Miss Porter entirely miss the point. As in Fairchild's paraphrase (see above) *chaste wings* does not refer to the bird of l. 1 but to the other birds summoned to the obsequies by the trumpeter bird of loudest lay.

5. **harbinger**] MALONE (ed. 1780): The scritch-owl; the *foul precurrer* of death. [He compares *A Midsummer Night's Dream*, V.i.383–385, "the screech owl, screeching loud, Puts the wretch . . . In remembrance of a shroud," and *Hamlet*, I.i.121 f., "the like precurse of fierce events, As harbingers preceding still the fates."]—FAIRCHILD (*E. S.*, 1904, XXXIII, 364): As Chaucer has it [*Parliament of Fowls*, l. 343], "The oule ek, that of deth the bode bryngeth."—PORTER (ed. 1912): Chaucer's 'wys raven' [*Parliament of Fowls*, l. 363], the hoarse-voiced bird that croaks ill omens, is probably meant, as in 'Macb.' I.v.39.

6. **precurrer**] *N. E. D.* (1909): Forerunner. [Only this example is recorded.]—POOLER (ed. 1911): For the sake of the rhythm I would read "precursor." [He cites *precursors* in *The Tempest*, I.ii.201, and *precurse* (quoted above) in *Hamlet*.]

14.] MALONE (ed. 1780): That understands funereal musick.—GROSART

Be the death-deuining Swan,
Left the *Requiem* lacke his right.

And thou treble dated Crow,
That thy fable gender mak'ſt,
With the breath thou giu'ſt and tak'ſt,

15. *death-deuining*] *death-deui ning* $Q_1$. Two words in Ben.
17. *treble dated*] Hyphened by Gild.²+.
18, 19. *mak'st...giu'st...tak'st*] *makest ...givest...takest* Glo., Cam., Huds.², Herf., Dow., Bull., Pool. *makest... giv'st...takest* Wh.²

(*Loves Martyr*, 1878, p. 242) quotes Malone, adding: But query—Is it [*can*] here used from the Latin 'cano'? (Dr. Brinsley Nicholson, to me.)—SCHMIDT (1874) explains *can:* Knows, is skilled in.—The line is borrowed by T. S. ELIOT, *Poems*, 1925, p. 43, "Defunctive music under sea Passed seaward."

15. **death-deuining Swan**] FAIRCHILD (*E. S.*, 1904, XXXIII, 366) compares Chaucer, *Parliament of Fowls*, l. 342, "The jelous swan, ayens his deth that syngeth."—LEE (ed. 1907): Cf. Roydon's elegy [in *The Phoenix Nest*, 1593 (ed. Rollins, 1931, pp. 10, 15)]: "The swan that sings about to dy," and "The swan . . . Began his funerall dirge to sing."—See the notes to *Lucrece*, ll. 1611 f. It may, or may not, be significant that Chester, in *Loves Martyr*, 1601, mentions not only "The sweet recording Swanne," sig. R2, but also the crane, sigs. $Q2^v$, Q3 (cf. l. 1 n.), "The skreeching *Owle*," sig. Q3, who is "The filthy messenger of ill to come" and "This ill bedooming *Owle*," sig. R1 (cf. l. 5 n.), and "The Princely *Eagle* of all Birds the King," sig. $Q3^v$ (cf. l. 11).

16. **his right**] FAIRCHILD (*E. S.*, 1904, XXXIII, 365): Its right (of music).—BROWN (ed. 1913): "Its rite" or "its due."

17. **treble dated Crow**] STEEVENS (ed. 1780) cited Lucretius, "cornicum ut secla vetusta. Ter tres aetates humanas garrula vincit Cornix," and played a good trick on his followers, only one of whom looked up the Latin, V, 1084. As LEE (ed. 1907) remarks, the last seven words are not in Lucretius, "although Steevens' error has been universally accepted by the commentators."—R. H. LEGIS (*N. & Q.*, Sept. 18, 1875, p. 236): The "treble-dated crow" means Time. . . . [Ll. 18 f. are] synonymous with Goethe's—"A seizing and giving The fire of the living," in the celebrated time speech in *Faust*.—FAIRCHILD (*E. S.*, 1904, XXXIII, 367): It seems most likely that the word "treble-dated" means a comparatively large number, for the crow was and still is believed by many to live for one, two, three, or even four hundred years.—POOLER (ed. 1911): See Holland's *Pliny*, VII.xlviii. p. 180: "*Hesiodus* . . . saith forsooth, That a crow liveth 9 times as long as we; and the harts or stags 4 times as long as the crow; but the ravens thrice as long as they." Possibly "crow" is meant for raven, and "treble-dated" means living as long as three stags.

18, 19.] STEEVENS (ed. 1780): I suppose . . . that the *crow*, or *raven*, continues its race by the *breath* it *gives* to them as its parent, and by *that* which it *takes* from other animals: i. e. by first producing its young from itself, and then providing for their support by depredation. [LEE (ed. 1907) repeats

Mongſt our mourners ſhalt thou go. 20

6 Here the Antheme doth commence,
Loue and Conſtancie is dead,
*Phœnix* and the *Turtle* fled,
In a mutuall flame from hence. 24

22. *is*] *are* Ew.
25. *loued*] *lov'd* Mal., Var., Ald., Knt., Coll., Huds.[1], Dyce, Sta., Ktly., Wh., Hal., Del., Rol., Oxf., Neils., Pool., Yale, Kit.
27. *Two distincts,*] *For distinction* Gild.[2]
*Diuision none*] *but in none* Ben., Gild.[1], Sew., Ew., Evans. *there was none* Gild.[2]

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this explanation with no reference to Steevens.]—HALLIWELL-PHILLIPPS (ed. 1865): This is explained by a passage in Swan's Speculum Mundi, 1635, p. 397, —"Neither (as is thought) doth the raven conceive by conjunction of male and female, but rather by a kinde of billing at the mouth, which *Plinie* [x.12] mentioneth as an opinion of the common people."—GROSART (*Loves Martyr*, 1878, p. 242): It is a 'Vulgar Error' still, that the 'Crow' can change its 'gender' at will. My friend Mr. E. W. Gosse puts it—'thou Crow that makest ⟨change in⟩ thy sable gender, with the mere exhalation and inhalation of thy breath' (letter to me).—In his final notes (p. 18*) GROSART remarks: I fear the reference is to the belief that the crow (or rather the raven) engendered by the mouth; a belief mentioned . . . by Martial and discredited by Aristotle and Pliny. . . . I don't feel disposed to say more than that 'gender' here is = kind, not sex.—E. C. HAMLEY (*N. & Q.*, Oct. 16, 1886, p. 312): [*Gender* is] equivalent to "race" or "kind." It would appear that there is an allusion to some myth as to the crow propagating its species in the way indicated. [He cites *Hamlet*, IV.vii.18, "the great love the general gender bear him."]—POOLER (ed. 1911): Prof. Case cites Seager, *Natural History in Shakespeare's Time* (1896), which . . . under *Raven* has this from *Hortus Sanitatis*, bk. iii. §34: "They are said to conceive and to lay their eggs at the bill. The young become black on the seventh day." This seems conclusive.—H. LITTLEDALE (in *Sh.'s England*, 1916, I, 520): [Ll. 18 f. embody the curious belief] that the crow can change its sex at will.

25. **as**] SCHMIDT (1874): That. [He cites also *Lucrece*, ll. 1372, 1420. So ROLFE (ed. 1883).]—HERFORD (ed. 1899): As if.

27. **distincts**] *N. E. D.* (1897), citing this use only: Separate or individual persons or things.—ONIONS (*Sh. Glossary*, 1911): Separate things.—RIDLEY (ed. 1935): In the language of the schools 'distinction' implies a verbal, 'division' a real, difference.

28.] FAIRCHILD (*E. S.*, 1904, XXXIII, 369): Though there were two there was yet, by the power of love, only one. [He compares *A Midsummer Night's Dream*, III.ii.208–212, "we grew together, Like to a double cherry, seeming parted, But yet an union in partition— Two lovely berries moulded on one stem; So, with two seeming bodies, but one heart."]—ADAMS writes to me: L. 28 refers to the mathematical dictum "one is no number." That is, by the "two" being "one" they "slay" number.

7 So they loued as loue in twaine,
Had the eſſence but in one,
Two diſtincts, Diuiſion none,
Number there in loue was ſlaine.

8 Hearts remote, yet not aſunder;
Diſtance and no ſpace was ſeene,
Twixt this *Turtle* and his Queene;
But in them it were a wonder.

9 So betweene them Loue did ſhine,
That the *Turtle* ſaw his right,
Flaming in the *Phœnix* ſight;
Either was the others mine.

30. *Distance*] *Distance,* Gild.², Sew.²+ (except Rid.).
31. *this*] *thy* Ben., Gild., Sew., Ew., Evans. *the* Mal.+ (except Hal., Dyce², Dyce³, Huds.², Neils., Kit.).
32. *in*] *to* Gild.² *it*] *all* Ew.
34. *right*] *light* Steevens conj. (Mal.).

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31. this] MALONE's error (ed. 1780), *the*, has been kept by nearly all subsequent editors, notable exceptions (see also Textual Notes) being VERITY (ed. 1890) and PORTER (ed. 1912).

32.] MALONE (ed. 1780): So extraordinary a phaenomenon . . . would have excited astonishment, had it been found any where else *except in these* two birds. In them it was not wonderful.

34. the . . . right] STEEVENS (ed. 1780) explains his emendation (see Textual Notes): The turtle saw all the *day* he wanted, in the eyes of the phoenix.—MALONE (the same) defends the text: The turtle saw those qualities which were his *right*, which were peculiarly *appropriated* to him, in the phoenix.—*Light* certainly corresponds better with the word *flaming* in the next line; but Shakspeare seldom puts his comparisons on four feet.—GROSART (*Loves Martyr*, 1878, p. 243): It is merely a variant mode of expressing seeing love-babies (or one's self imaged) in the other's eyes.—POOLER (ed. 1911): I do not see how the turtle himself or himself imaged could well be said [in l. 35] to flame. . . . [He explains] "his right" as "what is due to him," viz. love in return, and this he sees shining in her eyes.

36.] B. NICHOLSON (*Athenaeum*, Feb. 3, 1883, p. 150) argues that *mine* here and in Sonnet 113 (14) is "the Anglo-French 'mine,' our present 'mien.'" In l. 36, "indeed, 'mine' by its sound may have been intended to suggest the possessive-pronoun meaning as a secondary sense, but it is not good English to speak of two third persons as being each other's 'mine.'" The meaning is "that each—in the other's eye—took the form or image of the other, each was the other's self."—SCHMIDT (1875) defines *mine:* A rich source of wealth.—

10 Propertie was thus appalled, 37
That the felfe was not the fame:
Single Natures double name,
Neither two nor one was called. 40

11 Reafon in it felfe confounded,

37, 40. *appalled...called*] *appall'd... call'd* Mal., Var., Ald., Knt., Coll., Huds., Dyce, Sta., Glo., Ktly., Wh.[1], Hal., Del., Rol., Oxf., Yale.

38. *the selfe*] *thy self* Gild.[2]

39. *Natures double*] *natures, double* Sew., Ew., Evans, Sta. conj. *nature's double* Mal.+.

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FAIRCHILD (*E. S.*, 1904, p. 370) paraphrases, "What was possessed was held in common," and cites a line from the verses attributed to Marlowe in *England's Parnassus*, 1600 (ed. Crawford, p. 351), "Turtle-taught louers either other close."—PORTER (ed. 1912): Either was in sight of the other, 'mine own,' 'mine alone.'—C. D. STEWART (*Some Textual Difficulties in Sh.*, 1914, pp. 245 f.): [The line] does not simply mean that each *belonged* to the other. It means . . . that each was the other's *self*—"mine" in every regard that *me* could convey.—RIDLEY (ed. 1935): Cf. Donne ["The Ecstasy," l. 4], 'we two, one another's best.'—FEUILLERAT (ed. 1927) explains ll. 33–36: Their love shone so bright that the turtle could see his right, that is, the love due to him, all a-blaze in the ardent eyes of the phoenix: Each was the source of inexhaustible treasure (*mine*) to the other.—The explanation of *mine* given by Schmidt and Feuillerat seems to me correct.

37, 38.] MALONE (ed. 1780): This communication of *appropriated* qualities alarmed the power that presides over *property*. Finding *that the self was not the same*, he began to fear that nothing would remain distinct and individual; that all things would become common.—GROSART (*Loves Martyr*, 1878, p. 243), riding his hobby (see pp. 568 f., below), has a remarkable note on *Propertie:* Great proprietors, or the nobility. I imagine there is an enigmatical hitting at the jealousy of Essex among the nobility of England, in the possibility of marriage between him and Elizabeth.—FEUILLERAT (ed. 1927): Property is a Latinism, 'proprietas,' peculiar or essential quality. . . . 'Property' was appalled to find out that personality had been destroyed, since each lover's identity was merged into the other's, and was no longer itself.—RIDLEY (ed. 1935): In Shakespearean idiom 'self' and 'same' are almost always identical. The phrase means, I think, that the sense of the proper use of language is outraged by the discovery that a synonym is not a synonym. [Ridley's explanation can hardly supplant that of Malone or Feuillerat. See also the following note.]

39, 40.] POOLER (ed. 1911): They could not be called one because their persons were distinct, the self (nature) was not the same (person), l. 38, or two, because their nature or essence was the same; division, *i. e.* distinct or sundered persons, grew one in nature, l. 42.

41–44.] FAIRCHILD (*E. S.*, 1904, XXXIII, 371) paraphrases: Pure reason

Saw Diuiſion grow together,
To themſelues yet either neither,
Simple were ſo well compounded.

That it cried, how true a twaine,
Seemeth this concordant one,
Loue hath Reaſon, Reaſon none,
If what parts, can ſo remaine.

42, 43. *together, To themselues*] *together To themselves*, Grosart conj. (*Loves Martyr*, 1878, p. 243).

43. *either neither*] *either, neither* Sew.[1] Hyphened by Mal., Ald., Knt., Bell, Sta., Wh.[1]

44. *compounded.*] Ben., Gild.[1] *compounded*, Gild.[2], Sew., Ew., Evans, Glo., Del., Wh.[2], Rol., Oxf., Herf., Dow., Neils., Yale. *compounded:* Knt., Ktly., Wh.[1] *compounded* Bell. *compounded;* The rest.

45. *cried*] *cry'd* Mal.[2], Var., Coll.[1], Hal.

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had seen those unlike and, according to its insight, quite incompatible, unite together. In the union neither had an entirely separate identity, simple, that is, simples or elementary elements, were so perfectly compounded or united.

43, 44.] MALONE (ed. 1821) cites Drayton's *Mortimeriados*, 1596 (Hebel's Drayton, 1931, I, 377), "fire seem'd to be water, water flame, Eyther or neyther, and yet both the same."—Of this quotation POOLER (ed. 1911) says: I doubt if this is relevant. Can the construction be "Yet neither saw either grow to themselves," *i. e.* to himself or herself, because they grew for and to each other? . . . This requires the lines, "To . . . compounded" to be regarded as a parenthesis. . . . [But CASE suggests,] "Reason . . . saw division grow together, yet saw neither grow to or become absorbed in the other, so well were simple compounded; So that it cried," etc.—RIDLEY (ed. 1935): The sense has to be felt and not arrived at by analysis. [A comment hardly more illuminating than the words of RANJEE, for which see pp. 579 f., below.]

45, 46. **twaine . . . one**] MALONE (ed. 1790) and many later editors cite Drayton's *Mortimeriados*, 1596 (Hebel's Drayton, 1931, I, 342), "Nor can her tongue pronounce an I, but wee, Thus two in one, and one in two they bee." But the figure is an Elizabethan commonplace, especially in Donne. See the examples given by FAIRCHILD (*E. S.*, 1904, XXXIII, 379 f.).—FEUILLERAT (ed. 1927) restates the thought of ll. 43–46: And yet Reason saw that the lovers were different in themselves, for the elements in their several natures were so strongly compounded or blended that Reason could exclaim: 'In this unity, there is a real duality.'

47, 48.] MALONE (ed. 1780): Love is reasonable, and reason is folly, ⟨has no reason⟩ *if two that are disunited* from each other, can yet remain together and undivided.—FEUILLERAT (ed. 1927): So that Love is right while Reason, which ought to be right, is wrong—since there remains a union where there should be a division.

13 Whereupon it made this *Threne*,
To the *Phœnix* and the *Doue*,
Co-ſupremes and ſtarres of Loue,
As *Chorus* to their Tragique Scene.

## *Threnos.*

14 BEautie, Truth, and Raritie,
Grace in all ſimplicitie,
Here encloſde, in cinders lie.

15 Death is now the *Phœnix* neſt,
And the *Turtles* loyall breſt,
To eternitie doth reſt.

16 Leauing no poſteritie,
Twas not their infirmitie,
It was married Chaſtitie.

49. *it*] *is* Ew.
*Threnos*] *Threnes* Ben., Gild., Sew., Ew., Evans.
55. *Here*] *Hence* Ben., Gild.[1], Sew., Ew., Evans.
*enclosde*] **inclosed* Ben., Gild., Sew., Ew., Evans, Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
56. *Phœnix*] *phoenix'* Mal.+ (except Coll.[2]). *phoenix's* Coll.[2]
58. *rest.*] *rest;* Gild.[2], Sew.[2], Ew., Evans, Neils. *rest*, Mal.+ (except Neils.).
59. *posteritie,*] Gild.[2], Sew., Ew., Evans. *posterity* Ben., Gild.[1] *posterity:*— Mal., Var., Ald., Knt., Dyce, Sta., Ktly., Wh.[1], Huds.[2] *posterity:* The rest.
*William Shake-speare*] *Wm. Shake-speare* Var., Coll., Ktly. *Wm. Shakespeare* Ald., Huds.[1], Wh.[1] Om. by the rest.

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49. **Threne**] MALONE (ed. 1790) compares Kendall's *Flowers of Epigrammes*, 1577 (ed. Spenser Society, 1874, p. 157), "Of Verses, Threnes and Epitaphes." —SCHMIDT (1875) defines *threne* and *Threnos* (the title of the concluding part) as "lamentation, funeral song." In his Appendix (p. 1425) he says that *threnos* is one of the two Greek words used by Sh.—*N. E. D.* (1919) has only three other examples of *threnos* (1840, 1850, 1903), but it cites five uses of *trenes* (1432–1450), *trenys* (1493), and *threnes* (1593, 1651, 1811).

56–58, 62–64.] RUSKIN (*Nineteenth Century*, Sept., 1880, pp. 405 f.) quotes these lines as a "master song" and "perfect verses."

61.] This line appears in Dudley Fitts's *Poems 1929–1936*, 1937, p. 17.

17 Truth may ſeeme, but cannot be, 62
Beautie bragge, but tis not ſhe,
Truth and Beautie buried be.

18 To this vrne let thoſe repaire, 65
That are either true or faire,
For theſe dead Birds, ſigh a prayer. 67

*William Shake-ſpeare.*

# A Lover's Complaint

FRom off a hill whoſe concaue wombe reworded, 1
A plaintfull ſtory from a ſiſtring vale
My ſpirrits t' attend this doble voyce accorded,
And downe I laid to liſt the ſad tun'd tale,
Ere long eſpied a fickle maid full pale 5
Tearing of papers breaking rings a twaine,
Storming her world with ſorrowes, wind and raine. 7

Printed without stanza division in Ben., Gild., Sew., Ew., Evans.

1. *reworded*] *rewarded* Ben. (Harvard).

2. *sistring*] Ben., Lint. *sist'ring* Gild., Sew., Ew., Evans, Wh.[1], Wynd., Neils., Kit. *sistering* The rest.

3. *t'*] *to* Capell MS., Mal., Var., Ald., Knt., Bell, Dyce[1], Sta., Glo., Ktly., Cam., Del., Wh.[2]+ (except Wynd., Bull., Kit.).

4. *laid*] *lay* Mal., Var., Ald., Ktly., Wh.[1]

*sad tun'd*] Ben., Lint., Gild.[1], Ew. *sad-tuned* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull. Hyphened by Capell MS. and the rest.

5. *espied*] *espy'd* Capell MS., Mal., Var., Ald., Coll.[1], Coll.[2], Ktly., Wh.[1], Hal.

6. *papers*] *papers*, Ben.+.

*a twaine*] Hyphened by Sew.+ (except Kit.). One word in Capell MS., Kit.

7. *world*] *words* Sew., Ew., Evans

*sorrowes,*] *sorrows* Gild.[1], Sew.. *sorrow's* Gild.[2], Capell MS., Sew.[2]+.[1]

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1. **reworded**] MALONE (ed. 1780): Repeated; re-echoed. [He cites *Hamlet*, III.iv.143, "I the matter will reword."]

2. **sistring**] MALONE (ed. 1780): This word is again employed by Shakspeare in *Pericles*, 1609 [V, prologue, l. 7]: "That even her art sisters the natural roses." It is not, I believe, used by any other author. [*N. E. D.* (1919) cites further examples from Drummond of Hawthornden, *ca.* 1625, *Blackwood's*, 1835, and Swinburne, 1880.]—STAUNTON (ed. 1860): A *proximate* or *contiguous* vale, we apprehend, but the word is peculiar.—POOLER (ed. 1918): Possibly resembling [the hill] in being concave.

3. **spirrits**] MALONE (ed. 1780): The poet meant, I think, that the word *spirits* should be pronounced as if written *sprights*.—ROLFE (ed. 1883) thinks it a monosyllable here as in l. 236.—LEE (ed. 1907): The metre shows that "spirits" should be read as a monosyllable . . . and "to attend" as a dissyllable (*i. e.*, "t'attend"). [It is remarkable that Lee, following the CAMBRIDGE EDITORS (1893), keeps the reading *to attend*. See Textual Notes.]

**accorded**] SCHMIDT (1874): Agreed.

5. **fickle**] HUDSON (ed. 1881): In a *fitful* or *uneasy state*.—MACKAIL (*L. C.*, 1912, p. 55): Delicate or 'nesh.' [Such a meaning is not given in *N. E. D.* (1897). SCHMIDT (1874) defines, "inconstant, unstable, changeable."]

7. **world**] STAUNTON (ed. 1860): Microcosm. [He compares *Lear*, III.i.10 f., "Strives in his little world of man to outscorn The . . . wind and rain."]

2 Vpon her head a plattid hiue of ſtraw,
Which fortified her viſage from the Sunne,
Whereon the thought might thinke ſometime it ſaw
The carkas of a beauty ſpent and donne,
Time had not ſithed all that youth begun,
Nor youth all quit, but ſpight of heauens fell rage,
Some beauty peept, through lettice of fear'd age.

3 Oft did ſhe heaue her Napkin to her eyne,

8. *plattid*] *platted* Ben.+.
9. *fortified*] *fortify'd* Gild.², Sew., Ew., Evans, Capell MS.
11. *carkas*] Ben., Lint. *carkass* Gild.¹ *carcase* Gild.², Sew.², Ew., Evans, Mal., Var., Ald., Knt., Coll.¹, Coll.², Ktly., Hal. *carcass* The rest
12. *sithed*] *scithed* Gild.², Sew. Evans. *scythed* Ew., Mal.+.
14. *lettice*] *lattice* Gild.², Sew.²+. *sear'd*] *sere* Huds.²

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**sorrowes, wind and raine**] MALONE (ed. 1780): Sorrow's *wind and rain* [see Textual Notes] are *sighs* and *tears*. Thus, in *Antony and Cleopatra* [I.ii.152–154]: "We cannot call her winds and waters sighs and tears."

8. **hiue**] *N. E. D.* (1901) defines as "a head-covering of platted straw," and gives only one other example—Charlotte Lenox, *Henrietta* (1761), "The shepherdess . . . with a straw hive on her head."

10. **the thought**] SCHMIDT (1875): Almost = mind, faculty of thinking, of forming ideas.—CRAIG (ed. 1905): One who reflected on the matter. . . . "Thought" here is used for "thinker."

11. **donne**] See *Venus*, l. 197 n.

14.] MALONE (ed. 1780) compares Sonnet 3 (11 f.), "So thou through windows of thine age shalt see, Despite of wrinkles, this thy golden time."—STEEVENS (the same) calls attention to the same image "applied . . . to a comick purpose" in *2 Henry IV*, II.ii.85–89: " 'A calls me e'en now, my lord, through a red lattice. . . . At last I spied his eyes, and methought he had made two holes in the alewive's new petticoat, and so peep'd through."—With the $Q_1$ spelling *lettice* CRAIG (ed. 1905) compares *All's Well*, 1623, 1632, II.iii. 224 f., "my good window of lettice," and Richard Chancellour, 1553 (in Hakluyt's *Voyages*, printed by J. MacLehose, 1903, II, 255), "some of them by glasse, some other by lettisses admit the light."

15. **heaue**] See *Venus*, l. 351 n.

**Napkin**] MALONE (ed. 1780): Handkerchief.—LUCY T. SMITH (Munro, *Sh. Allusion-Book*, 1909, I, 261) notes an imitation of ll. 15–18 in Drummond of Hawthornden's *Poems*, pt. II, Sonnet 11, 1616, sig. $H3^v$:

deare *Napkin* doe not grieue
That I this Tribute pay thee from mine Eine,
And that (these posting Houres I am to liue)
I laundre thy faire Figures in this Brine.

Which on it had conceited charecters:
Laundring the ſilken figures in the brine,
That ſeaſoned woe had pelleted in teares,
And often reading what contents it beares:
As often ſhriking vndiſtinguiſht wo,
In clamours of all ſize both high and low.

4 Some-times her leueld eyes their carriage ride,
As they did battry to the ſpheres intend:
Sometime diuerted their poore balls are tide,
To th' orbed earth; ſometimes they do extend,

17. *Laundring*] Ben., Lint., Gild., Sew., Ew., Evans. *Land'ring* Capell MS. *Laundering* Coll., Bell, Huds., Dyce, Glo., Hal., Cam., Del., Wh.², Rol., Oxf., Herf., Dow., Bull., Pool. *Laund'ring* The rest.

18. *seasoned*] *season'd* Gild.+ (except Wh.¹, Neils., Kit.).

19. *contents*] *content* Del., Oxf.

21. *size*] *size'* Sta.

23. *battry*] Ben., Lint. *batt'ry* Gild.¹, Sew.¹, Wh.¹, Wynd., Kit. *battery* The rest.

*the*] *these* Ben., Gild.

24. *Sometime*] *Sometimes* Gild., Sew., Ew., Evans, Dyce², Dyce³, Knt.², Coll.³, Huds.², Wh.², Neils.

*tide*] *tied* Knt.¹+ (except Ktly., Wh.¹).

25. *th'*] *the* Capell MS., Mal., Var., Ald., Coll., Bell, Huds.¹, Glo., Ktly., Hal., Cam., Del., Rol., Oxf., Herf., Dow., Neils., Pool.

*orbed*] *orb'd* Ald., Huds.¹, Ktly., Coll.³

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16. **conceited charecters**] MALONE (ed. 1780): Fanciful images.—POOLER (ed. 1918): Emblematic devices

17. **Laundring**] MALONE (ed. 1780): *Laundering* is *wetting*. The verb is now obsolete. [This is the first example of the verb (=washing) given in *N. E. D.* (1903). Though it is still in common use, practically all the editors think a definition necessary.]

18. **seasoned woe had pelleted**] STEEVENS (ed. 1780): This phrase is from the kitchen. *Pellet* was the ancient culinary term for *a forced meat ball*, a well-known *seasoning*.—MALONE (the same) aptly compares *Lucrece*, l. 796.—DYCE (ed. 1832) defines *pelleted:* Made into pellets, balls.—LEE (ed. 1907) follows Steevens: The seasoning of woe had fashioned the brine into pellets or little balls of tears.—POOLER (ed. 1918) quotes Steevens, but adds: "Pellet" (Lat. *pila*, a ball) was also used of various other round objects, *e. g.* hail . . . and "season'd" was suggested by "brine"; cf. *Romeo and Juliet*, II.iii.71 f.:—"How much salt water thrown away in waste, To season love."

20. **vndistinguisht wo**] POOLER (ed. 1918): Inarticulate cries.

22.] MALONE (ed. 1780): The allusion . . . is to a piece of ordnance. [See his note to ll. 281 f.]

23. **As**] See *Venus*, l. 323 n.

25. **orbed earth**] STEEVENS (ed. 1780) compares *Hamlet*, III.ii.166, "orbed ground."

Their view right on, anon their gafes lend,
To euery place at once and no where fixt,
The mind and ſight diſtractedly commixt.

Her haire nor looſe nor ti'd in formall plat,
Proclaimd in her a careleſſe hand of pride;
For ſome vntuck'd deſcended her ſheu'd hat,
Hanging her pale and pined cheeke beſide,
Some in her threeden fillet ſtill did bide,

26. *lend*] *bend* Coll.[3]
28. *commixt*] *commxit* $Q_1$.
29. *ti'd*] *tied* Knt.[1]+ (except Ktly., Wh.[1]).
31. *sheu'd*] Ben., Lint., Gild.[1] *shav'd* Gild.[2], Sew.[2], Ew., Evans. *sheaved* Glo., Cam., Huds.[2], Herf., Dow., Bull. *sheav'd* Capell MS. and the rest.
33. *her*] *their* Mal. conj.
*threeden*] Ben., Lint. *thredden* Gild.[2], Sew.[2], Ew., Evans. *threaden* The rest.

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26. lend] C. J. (*N. & Q.*, Feb. 2, 1884, p. 87): Is not . . . *lend* . . . a mistake for *tend?*—B. NICHOLSON (the same, Feb. 16, p. 138) objects to C. J.'s emendation: He has taken *gazes* as the nominative to *lend*, whereas it is but its transposed objective; the *eyes* of l. 22, or, if one likes, *their poor balls* of l. 24, being the nominative or synonyme nominatives to the previous verbs *ride, intend, tied, extend*, and the nominative to *lend*.—W. E. BUCKLEY (the same, March 29, p. 252) agrees with Nicholson: The laws of rhyme also would prevent any poet from adding *tend* after two similar terminations, *intend* and *extend*, in the same stanza. . . . The poet seems to imply that the eyes make their gazes, so rapidly recall them, and pay them out again so repeatedly and with such slight intervals, that they may be said to be made "everywhere at once," and to be "nowhere fixed."

28. **commixt**] SCHMIDT (1874): Mingled, confused.

29–35.] WALKER (*Critical Examination*, 1860, III, 370) compares three passages in Sidney's *Arcadia* (ed. Feuillerat, 1912, I, 75, 376, II, 168). The last two run: "Her teares came dropping downe like raine. . . . In the dressing of her haire and apparell, she might see neither a careful arte, nor an arte of carelesnesse, but even left to a neglected chaunce," "she had cast on a long cloake . . . with a poore felt hat, which almost covered all her face, most part of her goodly heare . . . so lying upon her shoulders, as a man might well see, had no artificiall carelesnes." (See also pp. 590 f., below.)

30. **a carelesse hand of pride**] LEE (ed. 1907): A hand careless of (or indifferent to) pride or show.—POOLER (ed. 1918): Not as Prof. Mackail [*L. C.*, 1912, p. 60] "a hand careless of pride," but rather "The pride that apes humility," "a studied carelessness." . . . She had the remains of coquetry as she had the remains of beauty, and is careful to hint that she is not as old as she looks.

31. **descended**] I. e. descended from. See *Lucrece*, l. 1092 n.

**sheu'd**] MALONE (ed. 1780): Straw. [See l. 8. *N. E. D.* (1914) defines, "? Made of straw," and has only this example.]

And trew to bondage would not breake from thence,
Though ſlackly braided in looſe negligence.

6 A thouſand fauours from a maund ſhe drew,
Of amber chriſtall and of bedded Iet,
Which one by one ſhe in a riuer threw,
Vpon whoſe weeping margent ſhe was ſet,
Like vſery applying wet to wet,
Or Monarches hands that lets not bounty fall,

35. *loose*] *lose* Gild.[1]

37. *amber christall*] *amber christall,* Ben. (Harvard). **amber, christall,* Ben. (Folger)+.
*bedded*] Ben., Lint., Mal., Var., Knt., Coll., Bell, Wynd. *beded* Gild.[1] *beaded* The rest.

39. *weeping margent*] *margent weeping* Mal. conj., Walker conj. (*Critical Examination*, 1860, II, 247).

41. *Monarches*] Ben., Lint., Gild.[1], Sew.[1] *monarchs'* Capell MS., Mal., Var., Coll., Bell, Huds.[1], Hal., Del., Wynd. *monarch's* The rest.
*lets*] Ben., Lint., Gild., Cam., Neils., Bull., Yale, Kit. *let* Capell MS. and the rest.

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33. **threeden fillet**] POOLER (ed. 1918): A ribbon for the head.

36. **maund**] GILDON (ed. 1710, p. lxx): Basket, Scrip.—MALONE (ed. 1780): Hand-basket.

37. **bedded Iet**] MALONE (ed. 1780): If *bedded* be right, it must mean *set* in some kind of metal. . . . The modern editions [see Textual Notes] read—*beaded* jet, which may be right; *beads* made of jet. The construction, I think, is,—she drew from a maund a thousand favours, of amber, crystal, &c. [Malone's explanation of the construction is, in my opinion, correct, though STEEVENS (the same) took l. 37 as modifying *maund*, explaining, "Baskets made of *beads*. . . . *Beaded* jet, is jet formed into *beads*."]—COLLIER (ed. 1843): Possibly a misprint for "*beaded* jet" . . . but as . . . [it] may mean jet set in metal, we do not alter it.—DYCE (*Remarks*, 1844, p. 275): Read, by all means, "beaded": "*bedded* jet" could not signify 'jet artificially set in metal or any other substance'; it could mean nothing but 'jet embedded in its *native* soil.'—WYNDHAM (ed. 1898): 'Bedded' is probably right=imbedded and descriptive of the actual condition in which jet is found. [The majority of editors (see Textual Notes) prefer *beaded*.]

39. **weeping margent**] MALONE (ed. 1780) believes this reading (see Textual Notes) is correct, "being much in our author's manner. *Weeping* for *weeped* or *be-weeped;* the margin wetted with tears."—STEEVENS (the same): To *weep* is to drop. . . . [Thus "weeping ground" in another author is] lands abounding with wet, like the margin of the river on which this damsel is sitting.—POOLER (ed. 1918): "Margin" is not found in Shakespeare.—*N. E. D.* (1928) defines *weeping:* Oozing, swampy.

40.] STEEVENS (in Reed, Sh.'s *Plays*, 1778, III, 290) compares *As You Like It*, II.i.48 f., "giving thy sum of more To that which had too much," and *3 Henry VI*, V.iv.8 f., "With tearful eyes add water to the sea And give more

Of Court of Cittie, and had let go by
The ſwifteſt houres obſerued as they flew,
Towards this afflicted fancy faſtly drew:
And priuiledg'd by age deſires to know
In breefe the grounds and motiues of her wo.

So ſlides he downe vppon his greyned bat;
And comely diſtant ſits he by her ſide,
When hee againe deſires her, being ſatte,
Her greeuance with his hearing to deuide:
If that from him there may be ought applied
Which may her ſuffering extaſie aſſwage
Tis promiſt in the charitie of age.

59. *Court*] *court*, Ben., Gild.²+.
60. *swiftest...obserued*] *swift...unobserved* Capell MS.
*houres*] *hours*, Ald.+ (except Wynd.).
62. *priuiledg'd*] *privileged* Var., Coll., Glo., Cam., Del., Huds.², Wh.², Oxf., Wynd., Herf., Dow., Bull.
64. *greyned*] *grayned* Ben. *grained* Gild.+.
65. *comely distant*] Hyphened by Mal.+ (except Kit.).
68. *ought*] *aught* Mal.+.
*applied*] *apply'd* Gild.², Sew.², Ew., Evans, Capell MS., Mal., Var. *appli'd* Wh.¹, Neils.
70. *promist*] *promised* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull.

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(1914), citing this as the first of two examples: Ostentatious bustle or display.

59, 60. **had . . . houres**] MALONE (ed. 1780): Had passed the prime of life, when time appears to move with his quickest pace.

60. **obserued as they flew**] MALONE (ed. 1780): I. e. as the scattered fragments of paper flew. Perhaps, however, the parenthesis that I have inserted [see Textual Notes] may not have been intended by the author. If it be omitted, the meaning will be, that this reverend man, though engaged in the bustle of the court and city, had not suffered the busy and gay period of youth to pass by without gaining some knowledge of the world. [Malone's second suggestion is no doubt correct.]

61. **this afflicted fancy**] MALONE (ed. 1780): This afflicted *love-sick* lady.
**fastly**] PALGRAVE (Sh.'s *Songs*, 1865, p. 247): Near.—SCHMIDT (1874): Hastily.

64. **greyned bat**] STEEVENS (ed. 1780) compares *Coriolanus*, IV.v.113, "My grained ash," and explains: His *grained bat* is his staff on which the *grain* of the wood was visible. [So SCHMIDT (1874).]—*N. E. D.* (1900) defines *greyned:* Having tines or prongs; forked.

67. **deuide**] SCHMIDT (1874): Share, communicate.

68. **applied**] POOLER (ed. 1918): A medical term, used figuratively.

69. **her suffering extasie**] POOLER (ed. 1918): The madness of her sorrow.—See *Venus*, l. 895 n.

Father ſhe ſaies, though in mee you behold
The iniury of many a blaſting houre;
Let it not tell your Iudgement I am old,
Not age, but ſorrow, ouer me hath power;
I might as yet haue bene a ſpreading flower
Freſh to my ſelfe, if I had ſelfe applyed
Loue to my ſelfe, and to no Loue beſide.

But wo is mee, too early I attended
A youthfull ſuit it was to gaine my grace;
O one by natures outwards ſo commended,
That maidens eyes ſtucke ouer all his face,
Loue lackt a dwelling and made him her place.
And when in his faire parts ſhee didde abide,
Shee was new lodg'd and newly Deified.

76. *ſelfe applyed*] Ben., Lint., Gild.[1], Sew.[1] *self-apply'd* Gild.[2], Sew.[2], Ew., Evans, Mal., Var. *self apply'd* Capell MS. *self-appli'd* Wh., Neils. Hyphened by the rest.

78. *attended*] *atttended* $Q_1$.

79. *suit...grace;*] Ben., Lint. *suit... grace.* Gild.[1] **suit it was,...grace.* Gild.[2], Capell MS. **suit;...grace:* Sew., Ew., Evans, Coll.[2] *suit (it... grace)* Mal., Var., Ald., Knt., Bell, Dyce[1], Sta., Wh.[1] **suit,...grace;* Coll.[1], Coll.[3], Huds.[1], Hal., Oxf. **suit—it... grace—* The rest.

80. *O*] Ben., Lint. **O!* Gild., Sew., Ew., Evans, Coll., Huds.[1] *O*, Capell MS. *Of* Tyrwhitt conj. (Mal.) and the rest.

*outwards*] *outward* Anon. conj. (Cam.), Coll.[3]

81. *maidens*] Ben., Lint., Gild.[1], Sew., Ew., Evans. *maiden's* Gild.[2], Ald., Knt., Ktly., Wh.[1] *maidens'* Capell MS. and the rest.

84. *lodg'd*] *lodged* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.

*Deified*] *deify'd* Gild.[2], Sew.[2], Ew., Evans, Capell MS. *deifi'd* Wh.[2], Neils.

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71. **you**] DUNNING (*Genesis of Sh.'s Art*, 1897, p. 323): The Youth treats the maid as his superior. . . . In the course of his plea he never once uses *Thou*, while *You* or some modification of that pronoun occurs eighteen times. [MRS. FURNESS's *Concordance* lists nineteen uses. See also *Venus*, l. 382 n.]

73, 74.] STEEVENS (ed. 1780): Thus Lusignan, in Voltaire's *Zayre* [1732, II.iii.3]: "Mes maux m'ont affaibli plus encor que mes ans."—MALONE (ed. 1790) compares *Romeo and Juliet*, III.ii.89, "These griefs, these woes, these sorrows make me old."

80. **natures outwards**] POOLER (ed. 1918): Natural advantages of beauty and shape.

81.] POOLER (ed. 1918) compares *Timon of Athens*, IV.iii.261–264, "the eyes, and hearts of men . . . That numberless upon me stuck, as leaves Do on the oak."

82. **her place**] STEEVENS (ed. 1780): Her seat, her mansion.

13 His browny locks did hang in crooked curles,
And euery light occaſion of the wind
Vpon his lippes their ſilken parcels hurles,
Whats ſweet to do, to do wil aptly find,
Each eye that ſaw him did inchaunt the minde:
For on his viſage was in little drawne,
What largeneſſe thinkes in parradiſe was ſawne.

14 Smal ſhew of man was yet vpon his chinne,
His phenix downe began but to appeare

87. *hurles,*] Ben., Lint. *hurls* Var. *hurls:* Coll., Hal. *hurls;* Ktly. *hurls.* The rest. *purls* Boswell conj. (Var.).
88. *wil*] *we'll* Del. conj.
90, 91. *drawne, What largenesse thinkes...sawne*] *sawn What large, methinks,...drawn* Lettsom conj. (Dyce). *drawn What large methinks...sawn* Pool. conj.
93. *phenix downe*] Hyphened by Ktly.

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86. **occasion**] SCHMIDT (1875): Anything occurring incidentally, accident, good or bad fortune.—CRAIG (ed. 1905): Chance breath.—MACKAIL (*L. C.*, 1912, p. 56): Impact.

87. **hurles**] BOSWELL (ed. 1821) in support of his conjecture *purls* (see Textual Notes) compares *Lucrece*, l. 1407.

88.] STEEVENS (ed. 1780): I suppose he means, things pleasant to be done will easily find people enough to do them.

91. **largenesse**] ALDEN (ed. 1913): The largest imagination.

**sawne**] MALONE (ed. 1780): I. e. seen. This irregular participle, which was forced upon the author by the rhime, is, I believe, used by no other writer. [ABBOTT (1870, p. 245) also defines it as "seen."]—BOSWELL (ed. 1821): I rather think the word means *sown*, i. e. all the flowers sown in Paradise. This word is still pronounced *sawn* in Scotland.—DYCE (ed. 1832): I. e. sown.—COLLIER (ed. 1843): Surely . . . [the need of a rime] could hardly be Shakespeare's reason for using so irregular and unprecedented a participle [for *seen*]. [Collier's position is not clear, but apparently he favored Boswell's *sown* rather than Malone's *seen.*]—STAUNTON (ed. 1860): *Sown;* or, as some explain it, *seen.* [SCHMIDT (1875), VERITY (ed. 1890), and ONIONS (*Sh. Glossary*, 1911) likewise give the alternative meanings.]—LEE (ed. 1907): A provincial form of "sown" . . . rather than of "seen." The line seems to mean "That which in its fulness one would think to have been sown in Paradise."—ALDEN (ed. 1913): It is uncertain whether *sawn* is for *seen* or *sown*,—probably the former.—*N. E. D.* (1914): Sown.—POOLER (ed. 1918): "Sawn" in the sense of "seen" occurs in Mandeville . . . ; oftener it means "sown," which might be explained here as "grew" or "was spread." [He explains LETTSOM's reading (see Textual Notes): "His beauty in less compass was that of Eden."]

93. **phenix downe**] MALONE (ed. 1780): I suppose she means *matchless, rare,* down. [So VERITY (ed. 1890).]—WHITE (ed. 1883): The down that arose from

Like vnſhorne veluet, on that termleſſe skin
Whoſe bare out-brag'd the web it ſeem'd to were.
Yet ſhewed his viſage by that coſt more deare,
And nice affections wauering ſtood in doubt
If beſt were as it was, or beſt without.

His qualities were beautious as his forme,
For maiden tongu'd he was and thereof free;
Yet if men mou'd him, was he ſuch a ſtorme
As oft twixt May and Aprill is to ſee,
When windes breath ſweet, vnruly though they bee.

95. *were*] Lint. **wear* The rest.
96. *shewed*] **shew'd* Gild.²+.
*more*] *most* Lint., Gild., Sew., Ew., Evans, Mal., Var., Ald., Coll., Bell, Huds.¹, Ktly., Wh.¹, Del.
98. *were*] **twere* Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Bell, Huds.¹, Ktly., Wh.¹, Pool. conj.
100. *maiden tongu'd*] Ben., Lint., Gild.¹ *maiden-tongued* Ald., Knt., Huds., Glo., Ktly., Cam., Rol., Wynd., Herf., Dow., Bull., Pool. Hyphened by the rest.
101. *mou'd*] *moved* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
102. *oft*] *of* Ben., Gild., Sew., Ew., Evans.
103. *breath*] *breathe* Gild.²+.

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the ashes of his youth.—WYNDHAM (ed. 1898): Perhaps=incomparable, or appertaining to a state of transition.—MACKAIL (*L. C.*, 1912, p. 56): Used as an adjective, and apparently meaning newly-sprouting.—ALDEN (ed. 1913): The meaning is uncertain: probably, the down of this rare and beautiful creature.

94. **termlesse**] SCHMIDT (1875): Inexpressible, indescribable. . . . Cf. *Phraseless* [l. 225]. [*N. E. D.* (1919) follows Schmidt.]—WYNDHAM (ed. 1898): Youthful.

95.] WHITE (ed. 1883): Whose uncovered beauty seemed greater than that of its new ornament.—CRAIG (ed. 1905): Whose (beautifully white) skin exceeded in pride of beauty its young covering only just apparent.—LEE (ed. 1907): Whose naked smoothness claimed to surpass (in beauty) the downy hair that was just apparent.

96. **shewed his visage**] MALONE (ed. 1780): The words are placed out of their natural order for the sake of the metre: Yet his *visage show'd* &c.

**cost**] SCHMIDT (1874): Ornament, pomp.—WYNDHAM (ed. 1898): Display.—MACKAIL (*L. C.*, 1912, p. 56): Apparently in the sense of coat (*coste, côte*).

**cost . . . deare**] POOLER (ed. 1918): Perhaps there is a double pun, "cost"=expense, and Fr. *coste*, mod. côte,=refuse silk; "dear"=expensive and beloved. His beard was a sort of fluffy silk. . . . The meaning may be—his face seemed lovelier ⟨*or* more precious⟩ from its rich ⟨*or* silken⟩ covering.

101–103.] MALONE (ed. 1780) cites various parallels from the plays, including *2 Henry IV*, IV.iv.33–35, "being incens'd, he's flint; As humorous as winter, and as sudden As flaws congealed in the spring of day."

His rudeneſſe ſo with his authoriz'd youth,
Did liuery falſeneſſe in a pride of truth.

16 Wel could hee ride, and often men would ſay
That horſe his mettell from his rider takes
Proud of ſubiection, noble by the ſwaie,
What rounds, what bounds, what courſe what ſtop he makes
And controuerſie hence a queſtion takes,
Whether the horſe by him became his deed,
Or he his mannad'g, by 'th wel doing Steed.

17 But quickly on this ſide the verdict went,
His reall habitude gaue life and grace
To appertainings and to ornament,
Accompliſht in him-ſelfe not in his caſe:

104. *authoriz'd*] **authorized* Glo., Cam., Coll.[3], Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.

107. *mettell*] **mettall* Ben., Gild. *mettel* Sew.[1] *mettle* Sew.[2]+.

*takes*] *takes;* Ben., Gild., Sew., Ew., Evans, Capell MS., Ktly., Rol. *takes,* Lint. *takes.* Neils., Kit. *takes:* The rest.

109. *course*] *course,* Ben.+.

*makes*] *makes,* Gild.[1] *makes!* Gild.[2]+.

112. *his mannad'g,*] Lint. *his mannag'd,* Ben. *his manag'd,* Gild.[1], Sew.[1] *his, manag'd* Gild.[2], Sew.[2], Ew., Evans. *his manege* Wynd. *his manage* Capell MS. and the rest.

*'th*] Ben., Lint. *th'* Gild., Sew., Ew., Evans, Huds., Wh.[1], Wynd., Bull., Kit. *the* Capell MS. and the rest.

*wel doing*] Hyphened by Ben., Gild.+.

113. *this*] *his* Capell MS., Mal. conj.

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104. **authoriz'd**] ROLFE (ed. 1883): Accented on the second syllable; as in the other two instances [Sonnet 35 (6), *Macbeth,* III.iv.66] in which S. uses the word. [He follows ABBOTT, 1870, p. 393.]

105.] POOLER (ed. 1918): Dressed his falseness in the proud garb of truth.

109, 111, 112.] WYNDHAM (ed. 1898): The 'rounds, bounds, course' and 'stop' of l. 109 are terms of the manege or riding-school. *Mannad'g* . . . is, manege [see Textual Notes], *i. e.* horsemanship, *haute école.* . . . [The sense is:] whether the horse *by him* (=thanks to his rider's horsemanship) *became his deed* (=exhibited the feats of the manege with ease and grace), or he his manege (=or whether the rider controlled the horse with grace) by th' well doing steed (=thanks to the horse's training).

114. **habitude**] SCHMIDT (1874): Quality, form (habitudo corporis).—LEE (ed. 1907): Personality or true character.

116. **case**] KNIGHT (ed. 1841): Outward show.—SCHMIDT (1874): Ornaments, dress.—WYNDHAM (ed. 1898): Conditions, here in the sense of accessories.—POOLER (ed. 1918): Conditions and circumstances, *e. g.* the possession of so good a horse.

All ayds them-ſelues made fairer by their place, 117
Can for addicions, yet their purpoſ'd trimme
Peec'd not his grace but were al grac'd by him.

18 So on the tip of his ſubduing tongue 120
All kinde of arguments and queſtion deepe,
Al replication prompt, and reaſon ſtrong
For his aduantage ſtill did wake and ſleep, 123

118. *Can*] *Came* Sew.[1], Capell MS., Mal.+ (except Knt., Bell, Wynd.).
*purpos'd*] *purpose* Gild., Sew., Ew., Evans. *purposed* Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.
119. *Peec'd*] *Rais'd* Gild.[2] *Pieced* Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.
*grac'd*] *graced* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.
121. *kinde*] *kinds* Evans.
*arguments*] *argument* Huds.[2]
*question*] *questions* Ben., Gild., Sew., Ew., Evans.
123. *wake*] *weke* Ben. (Folger). *weake* Ben. (Harvard).

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118. **Can**] MALONE (ed. 1780): I have substituted [see Textual Notes] what I suppose to have been the author's word [*Came*]. The same mistake happened in Macbeth [I.iii.98]. [See H. H. FURNESS, Jr., *New Variorum Macbeth*, 1903, p. 47. The change of the 1623 reading *Can* to *Came* was proposed by ROWE in 1709.]—KNIGHT (ed. 1841): *Can* is constantly used by the old writers . . . in the sense of *began;* and that sense, *began for additions*, is as intelligible as *came for additions. For* is used in the sense of *as.*—WYNDHAM (ed. 1898): 'Can' is here used in its pre-auxiliary sense=to be effective in a pursuit. . . . [He cites *Hamlet*, IV.vii.84 f., "I have seen myself, and serv'd against, the French, And they can well on horseback." BELL (ed. 1855), previously citing the same passage, had explained *can* as "to know, also to be able to do anything well, or skillfully."] The sense is:—All accessories, made fairer by falling to him, *count* for additions to his perfection, yet their designed fitness did not make up the sum of his grace, but each of them was graced by him.—PORTER (ed. 1912) likewise keeps the $Q_1$ reading: [It is] an archaic use of *can*, in keeping with the diction of this poem. All that aids *can*, that is within the ableness of aids to do, for additions they were, yet the trim or adornment thus purpos'd, did not piece out his grace but were all by him graced.—ALDEN (ed. 1913) defends *Came:* The context seems to require the past tense. —Editorial opinion has thoroughly supported Malone's emendation.

120–126.] STEEVENS (ed. 1780): These lines, in which our poet has accidentally delineated his own character as a dramatist, would have been better adapted to his monumental inscription, than such as are placed on the scroll in Westminster Abbey.—COLERIDGE (*Poems on Various Subjects*, 1796, pp. 179 f.) observes of his own sonnet on Sheridan: In Shakespeare's "Lover's Complaint" there is a fine stanza almost prophetically characteristic of Mr. Sheridan. [He quotes ll. 120–128.]

122. **replication prompt**] POOLER (ed. 1918): Quickness in reply (or repartee).

To make the weeper laugh, the laugher weepe:
He had the dialect and different skil,
Catching al paſſions in his craft of will.

That hee didde in the general boſome raigne
Of young, of old, and ſexes both inchanted,
To dwel with him in thoughts, or to remaine
In perſonal duty, following where he haunted,
Conſent's bewitcht, ere he deſire haue granted,
And dialogu'd for him what he would ſay,

123, 124. *sleep,...weepe:*] Ben., Lint. *sleep,...weep.* Gild., Sew.[2], Ew., Evans. *sleep:...weep* Sew.[1] *sleep;... weep,* Capell MS. *sleep....weep,* Ktly., Neils., Kit. *sleep:...weep,* The rest.

124. *laugher*] *laughter* Ben.

125. *had the*] One word in $Q_1$.

126. *will.*] Lint. *will,* Ben., Gild.[1] *will;* Gild.[2], Sew., Ew., Evans, Mal., Var., Ald., Knt., Bell, Ktly., Wh.[1], Cam., Rol., Neils., Kit. *will:* The rest.

128. *inchanted,*] *enchanted* Coll.[2], Sta., Wynd.

130. *haunted,*] Ben., Lint., Gild.[1] *haunted;* Gild.[2], Sew.[2], Ew., Evans, Coll.[3] *haunted.* Sew.[1], Ktly., Neils., Kit. *haunted:* The rest.

131. *Consent's*] *Consents* Mal.+ (except Coll., Hal.). *Consents,* Coll., Hal.

*desire*] *desire,* Mal.+ (except Coll.[1], Coll.[2], Huds.[1], Hal.).

132. *And*] *And,* Ktly., Wynd.

*dialogu'd*] *dialogued* Knt.[1]+ (except Dyce, Sta., Ktly., Wh.[1], Del., Oxf., Wynd., Neils., Yale, Kit.).

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126. **craft of will**] WYNDHAM (ed. 1898): Faculty of influencing others.

127. **That**] I. e. so that. See l. 309 and *Venus,* l. 242 n.

**general bosome**] STEEVENS (ed. 1780) compares *Hamlet,* II.ii.589, "general ear."

130. **haunted**] MALONE (ed. 1780): Frequented.

131. **Consent's bewitcht**] PORTER (ed. 1912), as usual, defends the text of $Q_1$ and explains the line: Ere he desire, consent is bewitched, they (*i. e. young, old,* and *sexes both*) have granted it. . . . *Desire* does double duty, . . . ere he desire they have granted what he desired; and *consent* is . . . a collective noun, . . . *'s* standing for 'is.' It is not in proper form, but it seems to be what is meant.—POOLER's explanation (ed. 1918) is more satisfactory: "Consents" =consenting persons. [*Consent's* is the subject of *haue granted* and (*haue*) *dialogu'd* (l. 132).]

132.] WYNDHAM (ed. 1898) defends his "drastic emendation" (in which, however, he was anticipated by KEIGHTLEY: see Textual Notes) of a comma after *And:* The passage cannot be construed unless 'dialogued' be taken for a past participle passive. . . . [He explains the line:] And, put through question and answer on his behalf, as if he had himself held speech.—ALDEN (ed. 1913): Imagined a conversation with him, supplying his words.—POOLER (ed. 1918): People . . . even imagined what he would say and said it to themselves on his

Askt their own wils and made their wils obey.

20 Many there were that did his picture gette
To ſerue their eies, and in it put their mind,
Like fooles that in th' imagination ſet
The goodly obiects which abroad they find
Of lands and manſions, theirs in thought aſſign'd,
And labouring in moe pleaſures to beſtow them,
Then the true gouty Land-lord which doth owe them.

21 So many haue that neuer toucht his hand
Sweetly ſuppoſ'd them miſtreſſe of his heart:
My wofull ſelfe that did in freedome ſtand,
And was my owne fee ſimple (not in part)
What with his art in youth and youth in art

135. *in it put*] *put it in* Pool. conj.
136. *th'*] *the* Capell MS., Mal., Var., Ald., Knt., Bell, Ktly., Cam., Del., Rol., Oxf., Neils., Pool., Yale.
137. *goodly*] *goodliest* Ben. (Harvard).
*obiects*] *object* Gild.[2]
138. *lands*] *land* Coll.[2]
*theirs*] *their's* Gild.[1], Sew.[1], Mal., Var., Ald., Coll.[1], Coll.[2], Ktly., Hal.
139. *And*] Om. Pool. conj.
*labouring*] *labour* Wynd. conj.
*moe*] *more* Gild.[2], Ew., Evans, Capell MS., Mal., Var., Ald., Coll., Bell, Huds., Dyce, Sta., Ktly., Wh.[1], Hal., Oxf., Yale.
140. *which*] *who* Gild., Sew., Ew., Evans.
*owe*] *own* Sew., Ew., Evans.
142. *suppos'd*] *supposed* Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull.
*mistresse*] *mistress'* Dyce[2], Dyce[3], Huds.[2]
*of*] *os* $Q_1$.
143, 144. *that...part*] Between dashes in Capell MS.
144. *fee simple (not in part)*] Lint. *fee simple not (in part)* Ben. *fee simple, not in part,* Gild., Sew.[2], Evans. *fee-simple, not in part,* Sew.[1], Ew., Capell MS., Glo., Ktly., Cam., Dyce[2], Dyce[3]+. *fee-simple,—not in part—* Hal. **fee-simple (not in part)* The rest.
145. *his art*] *his heart* Knt.[2]

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behalf. "Dialogued" = have dialogued. Schmidt [1874] rightly explains the word as meaning to act both parts in a conversation.

139, 140.] ALDEN (ed. 1913): Exert themselves to find pleasurable use for them more than the rheumatic owner is able to do. The construction of *labouring* is loose; it is quite possibly a corruption for *labour*.

140. **gouty Land-lord**] STEEVENS (ed. 1780) compares *Timon of Athens*, IV.iii.46, "When gouty keepers of thee [i. e. of gold] cannot stand."

**owe**] See l. 327 and *Venus*, l. 411 n.

144. **was my owne fee simple**] MALONE (ed. 1790): Had an absolute power over myself; as large as a tenant in fee has over his estate.

**(not in part)**] POOLER (ed. 1918): I was not a co-heir or part-owner.

Threw my affections in his charmed power,
Reſeru'd the ſtalke and gaue him al my flower.

22 Yet did I not as ſome my equals did
Demaund of him, nor being deſired yeelded,
Finding my ſelfe in honour ſo forbidde,
With ſafeſt diſtance I mine honour ſheelded,
Experience for me many bulwarkes builded
Of proofs new bleeding which remaind the foile
Of this falſe Iewell, and his amorous ſpoile.

23 But ah who euer ſhun'd by precedent,
The deſtin'd ill ſhe muſt her ſelfe aſſay,
Or forc'd examples gainſt her owne content
To put the by-paſt perrils in her way?
Counſaile may ſtop a while what will not ſtay:
For when we rage, aduiſe is often ſeene
By blunting vs to make our wits more keene.

147. *Reseru'd*] *Reserved* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.
149. *desired*] *desir'd* Gild.², Sew.², Ew., Evans, Dyce, Sta., Coll.³
151. *mine*] *my* Ben., Gild., Sew., Ew., Evans.
153. *new bleeding*] Hyphened by Mal.+.
154. *spoile*] *spo ile* $Q_1$.
155. *who euer*] *whover* Gild.¹
156. *destin'd*] *destined* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.
157. *forc'd*] *forced* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull.
159. *a while*] Hyphened by Sew.¹ One word in Evans, Bell, Huds., Dyce, Glo., Cam., Del.+.

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146. **charmed**] SCHMIDT (1874): Endowed with a charm.—MACKAIL (*L. C.*, 1912, p. 56): Exercising charm.

148. **equals**] POOLER (ed. 1918): Lat. *aequalis*=contemporary; "girls of my own age."

151. **distance**] See l. 237.—SCHMIDT (1874): Cautious restraint, reserve.—CRAIG (ed. 1905): A fencing term.

153, 154. **foile . . . Iewell**] STEEVENS (ed. 1780) compares *Richard II*, I.iii.265–267, "thy weary steps Esteem as foil wherein thou art to set The precious jewel of thy home return."

157. **forc'd**] SCHMIDT (1874): Urged. [So CRAIG (ed. 1905).]—POOLER (ed. 1918): Seriously considered. [He cites *Lucrece*, l. 1021.]

157, 158.] WYNDHAM (ed. 1898): Or insisted on the examples which tell against her own (apparent) happiness in order to hinder herself from pursuing it by realising the past dangers of others.—ALDEN (ed. 1913): Made use of the experience of others, against her desires, to make past dangers a hindrance to her present conduct.

24 Nor giues it ſatisfaction to our blood, 162
That wee muſt curbe it vppon others proofe,
To be forbod the ſweets that ſeemes ſo good,
For feare of harmes that preach in our behoofe; 165
O appetite from iudgement ſtand aloofe!
The one a pallate hath that needs will taſte,
Though reaſon weepe and cry it is thy laſt.

25 For further I could ſay this mans vntrue,
And knew the patternes of his foule beguiling, 170
Heard where his plants in others Orchards grew,
Saw how deceits were guilded in his ſmiling, 172

164. *To*] *Or* Capell MS.
*forbod*] *forbid* Ben., Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Coll., Bell, Huds.[1], Dyce[1], Sta., Ktly., Wh.[1], Hal., Oxf., Wynd., Yale.
*sweets that seemes*] *sweets, that seem* Gild.[1], Sew.[1] *sweets that seem* Gild.[2], Sew.[2]+. *sweet that seems* Capell MS.
166. *O...stand*] *Our...stands* Pool. conj.
167. *taste*] *tast* Ktly.
169. *For further*] *For farther* Coll. *For, father*, Sta. conj., Huds.[2]

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162. **blood**] MALONE (ed. 1790): Passions.—See l. 184.

163. **others proofe**] POOLER (ed. 1918): The experience of others. Perhaps *others'* should be printed *other's*, for "other" was plural as well as singular.

164. **forbod**] SCHMIDT (1874): Forbidden.—POOLER (ed. 1918): Prof. Case compares Fairfax's *Tasso*, 1600, II.vii [sig. C5]: "Abus'd the prelates, who that deed forbod" (riming with *God*).

**sweets that seemes**] Though all editors after 1709 have modernized the grammar, the discussion by ABBOTT (1870, pp. 235–237) would seem to favor the retention of the $Q_1$ reading. See *Venus*, l. 517 n.

166.] POOLER (ed. 1918) defends his proposed reading (see Textual Notes): This is explained by the context, the one (appetite) insists on tasting, the other (judgment or reason) weeps and warns.

169. **further . . . vntrue**] POOLER (ed. 1918): With Q's reading . . . the meaning must be "I could tell more of his perfidy"; "mans" = man's, possessive case, not a contraction for "man is." This seems fantastic to Prof. Case who explains "this man is *false*." If so *mans* (Q) is a misprint for man's. The apostrophe was used for contractions of a noun with "is" but not in genitives. [On this last point *N. E. D.* (1888) remarks that the apostrophe "originally marked merely the omission of *e* in writing, as in *fox's*, *James's*. . . . It was gradually . . . extended to all possessives, even where *e* had not been previously written, as in *man's*. . . . This was not yet established in 1725."]

170. **patternes . . . beguiling**] MALONE (ed. 1790): Examples of his seduction.

171. **Orchards**] *N. E. D.* (1909): A garden, for herbs and fruit-trees. *Obs.*—MALONE (ed. 1780) compares Sonnet 16 (6 f.), "many maiden gardens, yet unset, . . . would bear your living flowers."

Knew vowes, were euer brokers to defiling,
Thought Characters and words meerly but art,
And baſtards of his foule adulterat heart.

And long vpon theſe termes I held my Citty,
Till thus hee gan beſiege me: Gentle maid,
Haue of my ſuffering youth ſome feeling pitty
And be not of my holy vowes affraid,
Thats to ye ſworne to none was euer ſaid,
For feaſts of loue I haue bene call'd vnto
Till now did nere inuite nor neuer vovv.

173. *vowes,*] **vowes* Lint., Gild.[2]+.
*were*] *wer e* $Q_1$.

174. *Thought Characters*] *Thought, characters*, Mal., Var., Ald., Ktly., Wh.[1]

175. *foule adulterat*] *foul adult'rate* Gild., Sew., Ew., Evans. Hyphened by Walker conj. (*Critical Examination*, I, 1860, 38), Dyce[2], Dyce[3], Huds.[2]

177. *Till*] *'Til* Ew., Capell MS.
*gan*] *'gan* Gild., Sew., Ew., Evans, Capell MS., Mal., Var., Ald., Knt., Coll., Bell, Huds., Sta., Ktly., Wh.[1], Cam., Del., Oxf., Pool., Yale.
*maid,*] The comma is blurred in all the copies of $Q_1$ that I have seen. It may be a colon.

180. *Thats*] *What's* Gild., Sew., Ew., Evans.
*ye*] *you* Gild., Sew., Ew., Evans, Capell MS., Mal., Var., Ald., Knt., Coll., Bell, Huds.[1], Sta., Ktly., Wh.[1], Hal.

181. *call'd*] *called* Sta.

181, 182. *vnto...vovv*] Lint., Gild.[1] *unto...now*, Ben. *unto;...now* Huds.[1], Coll.[3] *unto,...now* The rest.

182. *Till*] **'Till* Sew.[1], Ew., Capell MS.
*vovv*] *woo* Capell MS., Coll.[1,2] conj., Dyce, Glo., Ktly., Hal., Cam., Del., Coll.[3], Huds.[2], Rol.+ (except Wynd., Neils.).

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173. **vowes . . . brokers**] STEEVENS (ed. 1780) compares *Hamlet*, I.iii.127–129, "Do not believe his vows; for they are brokers, . . . mere implorators of unholy suits."—MALONE (ed. 1790): A *broker* formerly signified a pander.

174. **Thought**] MALONE (ed. 1780): *Thought* is here, I believe, a substantive. [Only four other editors have agreed with him: see Textual Notes.]

176. **Citty**] SCHMIDT (1874): Figuratively, for female innocence guarded against assaults.—MALONE (ed. 1790) compares *Lucrece*, ll. 469, 1547, "sweet Citty" and "my Troy."

180. **ye**] Not the nominative plural *ye* used as an accusative but a reduced form of the accusative *you* with the obscure vowel sound. See ABBOTT, 1870, pp. 159 f.

181, 182. **vnto . . . vovv**] OULTON (Sh.'s *Poems*, 1804, II, 239) to restore the rime conjectures:

*To* feasts of love *though* called unto, till now
*I never* did invite, nor never vow.

182. **vovv**] COLLIER (ed. 1843): If . . . *woo* best suits the rhyme, "vow" seems preferable for the sense. [DYCE (ed. 1857) says that Collier's note

27 All my offences that abroad you ſee 183
Are errors of the blood none of the mind:
Loue made them not, with acture they may be, 185
Where neither Party is nor trew nor kind,
They ſought their ſhame that ſo their ſhame did find,
And ſo much leſſe of ſhame in me remaines,
By how much of me their reproch containes,

28 Among the many that mine eyes haue ſeene, 190
Not one whoſe flame my hart ſo much as warmed,
Or my affection put to th' ſmalleſt teene,
Or any of my leiſures euer Charmed,
Harme haue I done to them but nere was harmed,
Kept hearts in liueries, but mine owne was free, 195

185. *with acture*] *enactures* Del. conj.
189. *containes,*] **containes.* Ben.+.
191, 193, 194. *warmed...Charmed... harmed*] *warmed...charmed...harm'd* Ben. *warm'd...charm'd...harm'd* Mal., Var., Ald., Knt., Huds., Dyce, Sta., Glo., Ktly., Del., Coll.[3], Wh.[2], Rol., Oxf., Herf., Dow., Yale.
192. *th'*] Ben., Lint., Gild.[1], Sew.[1], Huds., Wh.[1], Wynd., Bull., Kit. *th*, $Q_1$. *the* Capell MS. and the rest.

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"greatly surprises" him. In his ed. 1878 (see Textual Notes) Collier emends to *woo*.]

183, 189. **my offences . . . their reproch**] WYNDHAM (ed. 1898): [The phrases] seem both to mean illegitimate children, the fruit of relations in which 'neither party' is true or kind. Such witnesses, therefore, raise no presumption that love has been given, or vowed.

184. **blood**] See l. 162.

185. **acture**] SCHMIDT (1874): The performing of a respective act. . . . [Ll. 185 f. mean,] such may do the works of love as are void of love.—*N. E. D.* (1888), quoting only the present use: The process of acting; action.—WYNDHAM (ed. 1898): Perhaps the word was coined, on the model of 'facture,' to express, here, the 'mere nature of action' abstracted from other ideas, *e. g.* of 'intention,' which are most often associated with 'action.'—MALONE (ed. 1780), explaining *acture* as supposedly synonymous with *action*, comments on ll. 183–186: His *offences* . . . were the plants . . . that he had set in others' gardens. The meaning of the passage then should seem to be— My illicit amours were merely the effect of constitution, and not approved by my reason.— Pure and genuine love had no share in them or in their consequences; for the mere congress of the sexes may produce such fruits, without the affections of the parties being at all engaged.

**be**] POOLER (ed. 1918): *Sc.* made.

189. **how much**] POOLER (ed. 1918): "Less" is understood from the previous line, how much less means how little.

192. **teene**] See *Venus*, l. 808 n.

195. **in liueries**] LEE (ed. 1907): *Sc.* of servitude.

And raignd commaunding in his monarchy. 196

29 Looke heare what tributes wounded fancies ſent me,
Of palyd pearles and rubies red as blood:
Figuring that they their paſſions likewiſe lent me
Of greefe and bluſhes, aptly vnderſtood 200
In bloodleſſe white, and the encrimſon'd mood,
Effects of terror and deare modeſty,
Encampt in hearts but fighting outwardly.

30 And Lo behold theſe tallents of their heir, 204

197. *heare*] *here* Ben., Gild.+.
*fancies*] *fancy* Gild., Sew., Ew., Evans.
198. *palyd*] Lint. *palid* Ben., Gild.[1], Wynd. *pallid* Gild.[2], Sew., Ew., Evans, Capell MS., Neils., Yale, Kit. *paled* The rest.
200. *vnderſtood*] *underſtood*, Lint. *underſtood;* Gild., Sew., Ew., Evans.
204. *theſe*] *the* Knt.[2]
*heir*] **haire* Ben., Gild.+.

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198. **palyd**] WYNDHAM (ed. 1898): This beautiful line has too long been injured by Malone's emendation 'paled.' [He reads *palid* (see Textual Notes), which he does not explain.]—PORTER (ed. 1912) over-subtly remarks: Perhaps the original spelling alone gives the right poetic and archaic flavor, *palyd* being the past participle formed from the adjective 'pale' used . . . to mean something less sickly than 'pallid' and more delicate than merely 'pale,' *i. e.* grown 'paly.'

204. **Lo**] See ll. 218, 232, 295, and *Venus*, l. 194 n.

**tallents of their heir**] MALONE (ed. 1780): *Lockets*, consisting of hair platted and set in *gold*.—KNIGHT (ed. 1841): Used in the sense of something precious. [So WYNDHAM (ed. 1898).]—STAUNTON (ed. 1860): Riches.—F. J. V. (*N. & Q.*, March 15, 1873, pp. 210 f.): The French *taillant*, or *taillon*, in the sense of *cutting*. The word appears again in the *Ballad of King Estmere*. [See CHILD, *English and Scottish Popular Ballads*, 1885, pt. III, p. 52, "The talents of golde were on her head sette Hanged low downe to her knee." In his glossary (1898, pt. X, p. 382) Child says: "Talents probably refers to the weight or value of gold worn in massive ornaments. . . . It is not likely that the lady wore coins."]—F. J. V. (*N. & Q.*, April 19, 1873, p. 321): I think, on reconsidering the matter, that the "talents of gold" [in "King Estmere"] were . . . the lady's golden tresses. . . . The word *talent* will then be *taillande*, "something to be cut off."—FURNESS (*Poet-lore*, 1891, III, 196–201) objects to the explanations of Malone and F. J. V., and decides (pp. 200 f.) that *talent* has a meaning "derived from its original sense of *weight*, hence *money*, hence *wealth*," namely, "the fair, golden hue, the preciousness, the weight, and, therefore, the abundance or wealth, of the lovely locks."—MACKAIL (*L. C.*, 1912, p. 56): Locks of (ruddy or golden) hair.—POOLER (ed. 1918): Her golden hair, *or* her wealth of hair.—*N. E. D.* (1919), citing the present line: *Fig.*

With twiſted mettle amorouſly empleacht
I haue receau'd from many a feueral faire,
Their kind acceptance, wepingly beſeecht,
With th' annexions of faire gems inricht,
And deepe brain'd ſonnets that did amplifie
Each ſtones deare Nature, worth and quallity.

31 The Diamond? why twas beautifull and hard,
Whereto his inuiſ'd properties did tend,
The deepe greene Emrald in whoſe freſh regard,

206. *receau'd*] *received* Glo., Cam., Huds.², Wh.², Herf., Dow., Bull.
208. *th'*] *the* Capell MS., Mal.+ (except Yale).
209. *deepe brain'd*] Hyphened by Gild.²+.
212. *inuis'd*] *inviv'd* Capell MS. *invised* Glo., Cam., Huds.², Wh.², Wynd., Herf., Dow., Bull.
213. *deepe greene*] *deep, green* Gild.¹ Hyphened by Capell MS., Mal.+.
*Emrald*] Ben., Lint., Gild., Sew., Ew. *em'rald* Wh.¹, Wynd., Kit. *emerald* The rest.

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Treasure, riches, wealth, abundance.—ADAMS writes to me: I suspect that the allusion is to those plaited bracelets of hair which so often in Elizabethan times were given by young ladies to their lovers. If ll. 204 f. are so interpreted, "tallent" may mean "riches" or "cuttings."

205. **empleacht**] GILDON (ed. 1710, p. lxix): Bound together, interwove.

207, 208.] POOLER (ed. 1918): The kind acceptance of these locks of hair enriched by the addition of jewels being besought with tears.

209. **deepe brain'd sonnets**] See below, pp. 593 f.

**amplifie**] SCHMIDT (1874): Show in the most favourable light, set off.—POOLER (ed. 1918): Explain in full.

209, 210.] STEEVENS (ed. 1780): In the age of Shakspeare, peculiar virtues were imputed to every species of precious stones.—LEE (ed. 1907): Many poems and sonnets of the sixteenth century throughout western Europe treated of the allegorical significance of precious stones in the philosophy of love. The best known collection of poetry on the subject was "Les Amours et nouveaux eschanges des pierres precieuses: vertus & proprietez d'icelles," by Remy Belleau, first published at Paris in 1576.

211. **Diamond . . . hard**] POOLER (ed. 1918) refers to Pliny, bk. xxxvii, ch. 4 (trans. Holland, 1601, II, 610), "strike as hard as you will with an hammer upon the point of a Diamant, you shall see how it scorneth all blowes, and rather than it will seeme to relent, first flieth the hammer that smiteth, in peeces, and the very anvill it selfe underneath cleaveth in twaine."

212. **inuis'd**] MALONE (ed. 1780): This is, I believe, a word of our author's coining. His *invised* properties are the invisible qualities of his mind. [He compares *Venus*, l. 434.]—SCHMIDT (1874): Perhaps inspected, investigated, tried.—*N. E. D.* (1901), citing only this line: ? Unseen, invisible.—PORTER (ed. 1912): In the light of ll. 209–210, it would seem that 'inwardly seen' is truer to the meaning of *invised*.

Weake ſights their ſickly radience do amend.
The heauen hewd Saphir and the Opall blend 215
With obiects manyfold; each ſeuerall ſtone,
With wit well blazond ſmil'd or made ſome mone. 217

215. *heauen hewd*] Ben., Lint. *heav'n-hew'd* Gild.[1], Sew.[1] Hyphened by Gild.[2], Dyce, Sta., Wh.[2], Neils., Yale, Kit. *heaven-hued* The rest.
*Saphir*] **saphyr*, Gild.[2], Sew., Ew., Evans, Capell MS., Coll., Hal., Dyce[2], Dyce[3], Del., Huds.[2], Bull., Pool., Kit.
*Opall*] *ophal* Lint., Gild., Sew., Ew., Evans.
217. *smil'd*] *smiled* Glo., Cam., Huds.[2], Wynd., Herf., Dow., Bull.

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213, 214.] CRAIG (ed. 1905): Shakespeare may be here indebted to Holland's *Plinie* [1601, II, 611–613], as we know he often looked into this book. See bk. xxxvii. chap. 5 [which in part reads], "if the sight hath beene wearied and dimmed by intentive poring upon any thing else, the beholding of this stone [emerald] doth refresh and restore it againe."

214. **radience**] MACKAIL (*L. C.*, 1912, p. 56): Power of vision.

215.] WALKER (*Critical Examination*, 1860, III, 370) puts a comma after *Saphir* and explains: *Blend* for *blended*. . . . This mode of forming the participle past is so frequent in our old poets, that it justifies what might otherwise seem an over-bold correction. The expression is perhaps somewhat confused, but it refers to the ever-varying hue of the opal.—CRAIG (ed. 1905) [puts a comma after *Saphir*, though (he says incorrectly) it does not] appear to be in any modern edition except Delius. It is right; "blend" is not a verb but a substantive. See in Holland's *Plinie* [1601, II, 614], . . . bk. xxxvii., chap. 6, . . . "in the Opall, you shall see the burning fire of the Carbuncle or Rubie, the glorious purple of the Amethyst, the greene sea of the Emeraud, and all glittering togither mixed after an incredible maner." This is undoubtedly the source of Shakespeare's word "blend" here. [The insertion or omission of the comma (see Textual Notes) has no real effect on the meaning of the line, nor is Craig's explanation of *blend* as a substantive and *Opall* as an adjectival modifier at all plausible.]—MACKAIL (*L. C.*, 1912, p. 55) explains *blend* as "parti-coloured."—CASE (in Pooler, ed. 1918): I feel doubtful about this [i. e. *blend*] being a participle followed by 'with.' According to analogy and to be consistent with what precedes, it ought to be *a verb* and describe some quality of the opal and sapphire, apparently that they blend with, etc. Again, the opal is the only one without an adjective unless blend(-ed) refers to the varying colour of the opal. In that case 'with objects manifold' would present a great difficulty, because as a reference to other gifts it would be out of place in a stanza devoted to the qualities of gifts as described in deep-brained sonnets.—POOLER (ed. 1918): Perhaps "blend" is used for "blending with, *or* that blends with" in the sense of matching or resembling. [Possibly the poet means: "The diamond, the emerald, the sapphire, the blended opal, with manifold *other* jewels, each one of which," etc.]

217. **smil'd or made some mone**] PORTER (ed. 1912): When its *Nature* was amplified or interpreted *by deepe brain'd sonnets*.

32 Lo all theſe trophies of affections hot, 218
Of penſiu'd and ſubdew'd deſires the tender,
Nature hath chargd me that I hoord them not, 220
But yeeld them vp where I my ſelfe muſt render:
That is to you my origin and ender:
For theſe of force muſt your oblations be,
Since I their Aulter, you enpatrone me.

33 Oh then aduance (of yours) that phraſeles hand, 225
Whoſe white weighes downe the airy ſcale of praiſe,
Take all theſe ſimilies to your owne command,
Hollowed with ſighes that burning lunges did raiſe: 228

218. *trophies*] *trophice* Lint.
219. *pensiu'd*] *pensived* Glo., Cam., Herf., Dow., Bull. *pensive* Lettsom conj. (Dyce), Huds.², Lee conj. (ed. 1907). *passive* Ingleby conj. (Cam.²). *subdew'd*] *subdued* Mal., Var., Ald., Knt., Coll., Huds., Glo., Ktly., Hal., Cam., Del., Rol., Oxf., Wynd., Herf., Dow., Bull., Pool.
220. *chargd*] *charged* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull. *hoord*] *hoor'd* Ben., Gild.¹
224. *enpatrone*] *en patrone* $Q_1$, Lint.
225. *(of yours)*] *of yours* Capell MS., Mal.+ (except Coll.²). *of your's* Coll.²
226. *weighes*] *bears* Knt.²
227. *similies to*] *similes unto* Gild., Sew., Evans. *smiles unto* Ew.
228. *Hollowed*] Ben., Lint. *Hollow'd* Gild., Wynd. *Hallowed* Neils., Kit. *Hallow'd* Capell MS. and the rest.

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219.] POOLER (ed. 1918): Seemingly = the offerings made by sad and humble hearts, rather than the symbol of the surrender of such hearts.

224.] WYNDHAM (ed. 1898): Since I being the altar on which they are offered, you are the patron in whose name that altar was erected.

225. **phraseles**] GILDON (ed. 1710, p. lxxi): Whose Beauty no Phrase can express.—SCHMIDT (1875): Probably = indescribable, beggaring description. [He compares *termlesse*, l. 94.]—CRAIG (ed. 1905): Ineffable; a thing about which "all that's spoke is marred."

226. **airy scale of praise**] MALONE (ed. 1790): The scale filled with verbal elogiums [*sic*]. [So LEE (ed. 1907).]—POOLER (ed. 1918): No praise could adequately represent its whiteness; "white" is supposed to be in one pan of the balance, praise, its description, in the other, and this being airy, *i. e.* light in comparison, rises.

227. **similies**] SCHMIDT (1875): I. e. symbolical love-tokens.—MACKAIL (*L. C.*, 1912, p. 56): Apparently meaning, or substituted through confusion for, symbols: a most curious usage.—POOLER (ed. 1918): Similitudes, the emblematic jewellery, with its sonnet-key.

228. **Hollowed**] WYNDHAM (ed. 1898): [The reading of $Q_1$] may be right, *i. e.* 'carved' of the 'similes, locks intertwined with metal and gems blazon'd with wit.' [See Textual Notes.]—PORTER (ed. 1912): Perhaps, . . . as Wyndham also suspects, *hollowed* is meant; shapen by the wind of sighs, as the artifi-

What me your miniſter for you obaies
Workes vnder you, and to your audit comes
Their diſtract parcells, in combined ſummes.

Lo this deuice was ſent me from a Nun,
Or Siſter ſanctified of holieſt note,
Which late her noble ſuit in court did ſhun,
Whoſe rareſt hauings made the bloſſoms dote,

229. *me your minister*] Lint., Gild., Sew., Ew., Evans. *me your minister?* Ben. *me, your minister*, Coll., Huds.[1], Ktly., Hal., Del., Neils., Yale, Kit. *me you minister*, Bell. *me your minister*, The rest.

231. *in combined*] *incombined* Ben., Gild., Sew.[2], Ew., Evans.

233. *Or*] *A* Mal. conj., Sta. conj., Dyce[2], Dyce[3], Huds.[2], Rol., Bull., Pool. conj.

*sanctified*] *sanctify'd*, Gild.[2], Sew.[2], Ew., Evans, Capell MS. *sanctified*, Mal.[2]+ (except Ald., Knt., Ktly., Wh.[1]). *sanctifi'd* Wh.[1]

235. *blossoms*] *bosoms* Barron Field conj. (Coll.).

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cer uses the blowpipe with molten glass or metal to fashion his work.—POOLER (ed. 1918): Perhaps [*Hallow'd* is] a return to the imagery of l. 224; the sighs were, so to say, the prayers of dedication when the offerings were laid on the altar.

229, 230.] PALGRAVE (Sh.'s *Songs*, 1865, p. 248): All of mine is your servant, and unites in offering itself to you.—ROLFE (ed. 1883): Whatever obeys me, your minister, for (or instead of) you, etc.—WYNDHAM (ed. 1898): That which serves under me as your steward and representative.—POOLER (ed. 1918) objects to Wyndham's phrasing: The similes did not so serve, they were given to him for his own sake. The difficulty lies in the words "for you" which must here mean "instead of you," *i. e.* though not given to you directly. Those who serve me, who am your servant, indirectly serve you, or in plain words, things given to me who am yours are really given to you.—FEUILLERAT (ed. 1927): Whatever obeys me on your account works under you since I am your minister.

231. **distract**] POOLER (ed. 1918): Distracted, *i. e.* separated or separate.

232. **Nun**] CREIZENACH (*English Drama*, 1916, trans. Hugon, p. 103 n.): [A Roman Catholic, as Sh. is sometimes said to have been,] would hardly have written the description of the love-sick nun. [See *Lucrece*, l. 354 n.]

234.] MALONE (ed. 1780): Who lately retired from the solicitation of her noble admirers. The word *suit*, in the sense of *request* or *petition*, was much used in Shakspeare's time.—SCHMIDT (1875) defines suit as "attendance"; MACKAIL (*L. C.*, 1912, p. 56), as "body of suitors"; CASE (in Pooler, ed. 1918), as "addresses."

235.] MALONE (ed. 1780): Whose accomplishments were so extraordinary that the flower of the young nobility were passionately enamoured of her.—DYCE (ed. 1832): It may be doubted . . . if "*havings*" is not used here in its usual sense of *fortune, estate*.—SCHMIDT (1874) and ONIONS (*Sh. Glossary*, 1911)

For ſhe was ſought by ſpirits of ritcheſt cote,
But kept cold diſtance, and did thence remoue,
To ſpend her liuing in eternall loue.

But oh my ſweet what labour iſt to leaue,
The thing we haue not, maſtring what not ſtriues,
Playing the Place which did no forme receiue,

236. *cote*] *coat* Gild.+.
239. *labour ist*] *labourist* Lint.
240. *haue*] *love* Barron Field conj. (Coll.), Huds.
*mastring*] Ben., Lint., Gild.[1], Sew.[1] *mast'ring* Gild.[2], Sew.[2], Ew., Evans, Wh., Wynd., Neils., Kit. *mastering* The rest.
241, 242. *Playing...Playing*] Ben., Lint., Gild., Sew., Ew., Evans, Mal.[1], Glo., Cam., Wynd., Herf., Dow., Neils., Pool. *Planing...Playing* Capell MS., Coll.[1,2] conj. *Paling...does no fawn receive?—Play* Mal.[1] conj. *Paling...Man* Mal.[2] *Paling...Playing* Var., Ald., Knt., Coll., Bell, Huds., Dyce, Sta., Ktly., Wh., Hal., Del., Rol., Oxf., Bull., Yale, Kit. *Filling... Playing* Sta. conj. *Salving...harm receive, Playing* Lettsom conj. (Dyce). *Painting...Playing* Anon. conj. (Cam.). *Flying...Plying* Bulloch conj. (*Studies*, 1878, p. 297). *Playning...Playing* S. W. Orson conj. (Cam.[2]). *Payling...storme receive, Playing* Creighton conj. (*Sh.'s Story*, 1904, p. 415). *Parting...Playing* Case conj. (Pool.).

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define *hauings* as "endowments," *N. E. D.* (1901), without citing the present use, as "behaviour, manners, demeanour, deportment."—*Blossoms* is explained by SCHMIDT (1874) as "those who were full of youth and rare expectance," by POOLER (ed. 1918) as "young courtiers."

236. **spirits**] See l. 3 n.

**of ritchest cote**] MALONE (ed. 1780): [Nobles] whose high descent is marked by the number of quarters in their *coats* of arms. [He compares *Lucrece*, l. 205.]—KNIGHT (ed. 1841): Of highest descent.—WHITE (ed. 1865): A plain allusion, I think, to Elizabeth's gorgeously arrayed band of gentlemen pensioners. [White discards this note in his 1883 ed.]—SCHMIDT (1874) defines *cote:* Vesture as indicative of rank.— *N. E. D.* (1893) cites this line as its only example of a figurative meaning of "coat of arms."

238. **liuing**] *N. E. D.* (1903), citing this line as its last example: Lifetime.

**eternall loue**] WALKER (*Critical Examination*, 1860, III, 371): Love directed towards eternal things; heavenly love.

239, 240.] M. C. WAHL (*Jahrbuch*, 1888, XXIII, 45 f.): It is not improbable that there was current a proverb of equivalent meaning—*It's no labour, to leave the thing we have not*—which the poet transformed according to his requirement, changing the negative form to the interrogative. . . . [Likewise in l. 240] a similar change may have taken place. The proverbial phrases, *to master strife, to conquer without fight*, are of analogous meaning.

241.] MALONE (ed. 1790): This is a gross corruption. *Playing* [l. 241] . . . was a misprint for *paling;* and the compositor's eye after he had printed the former line, I suppose glanced again upon it, and caught the first word of it instead of the first word of the line [242] he was then composing.—The lover is

Playing patient ſports in vnconſtraind giues, 242
She that her fame ſo to her ſelfe contriues,
The ſcarres of battaile ſcapeth by the flight,
And makes her abſence valiant, not her might. 245

36 Oh pardon me in that my boaſt is true,
The accident which brought me to her eie, 247

242. *vnconstraind*] *unconstrained* Gild.[2]+.
*giues*] *gyves* Mal.+.
244. *scapeth*] '*scapeth* Capell MS., Ald.+ (except Coll., Bell, Dyce, Hal., Del., Rol., Neils., Bull., Kit.).
*the flight*] *her flight* Gild.[2], Steevens conj. (Mal.).
247. *which*] *that* Gild.[2]

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speaking of a nun who had voluntarily retired from the world.—But what merit (he adds,) could she boast, or what was the difficulty of such an action? What labour is there in leaving what we have not, i. e. what we do not enjoy. . . . *Paling the place*, &c. [see Textual Notes] securing within the pale of a cloister that heart which had never received the impression of love.—When fetters are put upon us by our consent, they do not appear irksome, &c. Such is the meaning of the text as now regulated.—WYNDHAM (ed. 1898) follows the text of $Q_1$: [Probably] a metaphysical conceit . . . with the meaning: 'making oneself as it were without form or void.' If so, it would be an ancient and laboured equivalent for the . . . vulgar colloquialism, making oneself scarce. Some confirmation of this gloss may be found in l. 245.—PORTER (ed. 1912) also retains and tries to explain the $Q_1$ reading: The line is vague, and perhaps has an obscure innuendo, but is surely meant on its face to have some meaning which refers only to the coquetry of the Nun who left the lovers she did not care for, hoping the one she did care for would, by this play, receive the desired impress and play the part wanted.—Wyndham and Miss Porter have convinced only themselves by their explanations of the reading of $Q_1$.

242. **Playing patient sports**] MALONE (ed. 1821) cites Spenser's *Faery Queen*, I.x.31, V.i.6, "Playing their sportes, that joyd her to behold," "Amongst his peres playing his childish sport."

**vnconstraind**] SCHMIDT (1875): Not put on in opposition to nature and inclination, and therefore imposing no constraint.—POOLER (ed. 1918): Which one is not obliged to wear, or, perhaps = unconstraining.

243. **contriues**] SCHMIDT (1874): Devises, excogitates.—LEE (ed. 1907): Keeps to herself; keeps free from the contamination of the world.—POOLER (ed. 1918): Either "invents" or "brings about."

243, 244.] POOLER (ed. 1918): She who aims at credit for chastity in this way is like one who escapes wounds in battle by cowardice.

247, 250. **eie . . . eye**] WALKER (*Critical Examination*, 1860, I, 303): Is this an erratum, or an oversight of Shakespeare's?—ROLFE (ed. 1883): The rhyme . . . is apparently an oversight, no misprint being probable. [But see the identical rime in ll. 107, 110, and the other examples listed by ELLIS, *On Early English Pronunciation*, 1871, pt. III, p. 953.]

Vpon the moment did her force ſubdewe,
And now ſhe would the caged cloiſter flie:
Religious loue put out religions eye:
Not to be tempted would ſhe be enur'd,
And now to tempt all liberty procure.

37 How mightie then you are, Oh heare me tell,
The broken boſoms that to me belong,
Haue emptied all their fountaines in my well:
And mine I powre your Ocean all amonge:
I ſtrong ore them and you ore me being ſtrong,
Muſt for your victorie vs all congeſt,
As compound loue to phiſick your cold breſt.

38 My parts had powre to charme a ſacred Sunne,

250. *religions*] *religious* Lint., Gild., Sew., Ew., Evans.

251. *enur'd*] Lint. *inur'd* Ben. *immured* Gild.[1], Sew.[1], Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull., Pool. *in mure* Capell MS. *enmur'd* Mal.[1] *immur'd* The rest. *emur'd* W. H. Hadow (*Sh.'s Sonnets*, 1907, p. 92).

252. *now to tempt all*] Ben., Lint. *now, to tempt, all* Gild.[1], Capell MS., Glo., Wh.[2], Rol., Oxf., Herf., Dow., Neils., Yale. *now to tempt, all* Gild.[2], Sew., Ew., Evans. *now, to tempt all*, The rest.

*procure*] Lint. *procured* Gild.[1], Sew.[1], Glo., Cam., Huds.[2], Wh.[2], Wynd., Herf., Dow., Bull., Pool. *procur'd* The rest.

255. *emptied*] *empty'd* Gild.[2], Sew.[2], Ew., Evans, Capell MS.

260. *powre*] Lint. *pow'r* Kit. *power* The rest.

*Sunne*] *nun* Capell MS., Mal. conj., Huds., Dyce, Sta.+ (except Knt.[2], Wynd.).

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250. **Religious loue**] LEE (ed. 1907): The bonds of love. Cf. *Sonnet* xxxi, 6: "dear religious love." [SCHMIDT (1875) defines *Religious* as "devoted to any holy obligation, conscientious."]

251. **enur'd**] LEE (ed. 1907): *Inured, i. e.*, hardened, may possibly be right; the word is twice used by Shakespeare: *Lucrece*, 321, and *Tw. Night*, II, v, 160. [See Textual Notes.]

252.] The reading of GILDON (ed. 1710) and his followers (see Textual Notes) means, "now, to tempt or seduce others, procured all liberty." That preferred by the majority of modern editors is explained by WYNDHAM (ed. 1898): She sought the cloister to avoid temptation, and now has procured her liberty to tempt all (=to prove the whole experience of love).

258.] POOLER (ed. 1918): To complete your victory I must gather together both myself and all "the broken bosoms" that I have conquered.

260. **Sunne**] MALONE (ed. 1780) emends to *nun* (see Textual Notes), but adds: If *sun* be right, it must mean, *the brightest luminary of the cloister.*— WYNDHAM (ed. 1898) retains the $Q_1$ reading: The metaphor is not far-fetched

Who diſciplin'd I dieted in grace,
Beleeu'd her eies, when they t' aſſaile begun,
All vowes and conſecrations giuing place:
O moſt potentiall loue, vowe, bond, nor ſpace
In thee hath neither ſting, knot, nor confine
For thou art all and all things els are thine.

When thou impreſſeſt what are precepts worth
Of ſtale example? when thou wilt inflame,
How coldly thoſe impediments ſtand forth
Of wealth of filliall feare, lawe, kindred fame,

261. *Who*] **Tho'* Gild., Sew., Ew., Evans.
*disciplin'd*] *disciplined* Glo., Cam., Huds.[2], Herf., Dow., Bull.
*I dieted*] Ben., Lint., Gild., Sew., Ew., Evans, Coll.[1], Coll.[2] *and dieted* Mal. (anon. conj.), Var., Ald., Knt., Bell, Huds.[1], Wh.[1] **ay, dieted* Capell MS. and the rest. *i-dieted* Hal. conj.
262. *Beleeu'd*] *Believed* Glo., Cam., Huds.[2], Herf., Dow., Bull.
*they t' assaile*] Ben., Lint., Gild., Sew., Ew., Evans, Coll., Huds., Wh.[1], Hal., Dyce[2], Dyce[3], Wynd., Bull., Yale, Kit. *I the assail* Mal.[1] (anon. conj.). *they to assail* Capell MS. and the rest.
264. *loue,*] *lovel* Gild.[2], Sew.[2]+.
265. *sting*] *string* Sew., Ew., Evans, Capell MS.
268. *Of*] *Or* Capell MS.
270. *wealth*] *wealth*, Ben.+.
*kindred fame,*] *kindred, fame*, Ben., Lint. *kindred, fame?* Gild., Sew., Ew., Evans, Mal., Var., Ald., Coll.[1], Coll.[2], Bell, Wh.[1], Hal. *kindred, fame!* The rest.

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—a very sun of sanctity—and 'Sunne' can scarce be a misprint for 'nun.' [PORTER (ed. 1912) agrees with him.]

261. **I dieted**] In the 1790 and 1821 (but not 1780) editions MALONE mistakenly says that $Q_1$ reads *I died*. Hence COLLIER (ed. 1843), printing "Who, disciplin'd, I dieted," remarks: "Malone's copy at Oxford has 'I *died*' for 'and dieted,' which he substituted. . . . The meaning of the reading we have restored . . . is very distinct." In spite of its "distinctness" Collier's reading has been followed by no later editor, though PORTER (ed. 1912) reprints that of $Q_1$, explaining *I* as a pronoun, the subject of *dieted*. But various later editors repeat Malone's and Collier's erroneous statement about *I died*—as HUDSON (ed. 1856), STAUNTON (ed. 1860), WHITE (ed. 1865), HALLIWELL-PHILLIPPS (ed. 1865), DELIUS (ed. 1872). After an examination of the two Bodley copies, the CAMBRIDGE EDITORS (eds. 1866, 1893) call attention to the error.

262.] LEE (ed. 1907): Yielded to her eyes when they, captivated by her lover, began to assail her chastity.—POOLER (ed. 1918): Her eyes filled with the image of his beauty attacked her heart.

265. **sting**] KINNEAR (*Cruces*, 1883, p. 505) explains his conjecture, *strength*,

Loues armes are peace, gainſt rule, gainſt ſence, gainſt ſhame
And ſweetens in the ſuffring pangues it beares,
The *Alloes* of all forces, ſhockes and feares.

Now all theſe hearts that doe on mine depend,
Feeling it breake, with bleeding groanes they pine,

271. *Loues armes are peace*] *Love's arms are proof* Capell MS., Mal. conj., Ktly., Wh.[1], Huds.[2], Rol. *Love aims at peace* Steevens conj. (Mal.). *Love arms our peace* Dyce conj. *Love charms our peace* Lettsom conj. (Dyce). *Love's ardour speaks* Bulloch conj. (*Studies*, 1878, p. 298). *Love's shaft can pierce* Kinnear conj. (*Cruces*, 1883, p. 505). *Love aims a piece* S. W. Orson conj. (Cam.[2]). *Love arms apace* R. M. Spence conj. (*N. & Q.*, Feb. 18, April 29, 1899, pp. 125, 337). *Love's arms are fence* Creighton conj. (*Sh.'s Story*, 1904, p. 415). *Love's arms prevail* Comtesse de Chambrun (*My Sh., Risel*, 1935, p. 238).

*peace, gainst*] *peace 'against* Ew. *against* Wh.[2]

272. *And*] *Yet* Steevens conj. (Mal.).

*sweetens*] *sweetness* Gild., Sew., Ew., Evans.

*suffring*] Ben. (Harvard), Lint. *suffrings* Ben. (Folger). *suff'ring* Wh.[1], Neils., Kit. *suffering* The rest.

*pangues*] *pang* Ben., Gild., Sew., Ew., Evans.

275. *bleeding*] *beeding* Lint.

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thus: In the present passage "strength" refers to "*vow*," "knot" to "*bond*," and "confine" to "*space*." [He compares *A Midsummer Night's Dream*, III.i.113 f., "And neigh, and bark, and grunt, and roar, and burn, Like horse, hound, hog, bear, fire, at every turn."]

271.] MALONE (ed. 1780) emends (see Textual Notes) but admits that the text of $Q_1$ may mean: The *warfare* that love carries on against rule, sense &c. produces to the parties engaged a *peaceful* enjoyment.—E. M. DEY (*N. & Q.*, April 8, 1899, pp. 271 f.) argues for the reading of $Q_1$: The conflict between love and all other considerations combined is very onesided, and the voice of love is heeded to the exclusion of everything else. "How coldly these impediments stand forth!" that is, how feebly they urge their claims! with the result that *the enfolding arms of love constitute peace*, and all jarring elements are forgotten.—LEE (ed. 1907): The working of Love gives lovers peaceful enjoyment, which outweighs breaches of rule, etc.—ALDEN (ed. 1913): [Without any emendation] the meaning appears to be: "give peace to its followers, in spite of rule," etc.—VAN DAM and STOFFEL (*William Sh.*, 1900, p. 205): A glorious line . . . consisting of five so-called "spondees." . . . If this line really consisted of five *spondees* it would furnish an example of versification run mad; in reality the ten words constitute as immaculately rhythmic a line as ever poet penned. [The many sibilants in this line hardly seem to me glorious.]

272. **And sweetens**] ROLFE (ed. 1883): And *it* (*Love*) sweetens.

273. **Alloes**] ELLACOMBE (*Plant-Lore*, 1878 [1884 ed., p. 13]): Aloes have the peculiarity that they are the emblems of the most intense bitterness and of the richest and most costly fragrance. . . . Shakespeare only mentions the bitter quality.—*N. E. D.* (1888): Bitter experiences.

275. **bleeding groanes**] POOLER (ed. 1918): So called, because every sigh was supposed to draw a drop of blood from the heart.

And ſupplicant their ſighes to you extend
To leaue the battrie that you make gainſt mine,
Lending ſoft audience, to my ſweet deſigne,
And credent ſoule, to that ſtrong bonded oth,
That ſhall preferre and vndertake my troth.

41 This ſaid, his watrie eies he did diſmount,
Whoſe ſightes till then were leaueld on my face,
Each cheeke a riuer running from a fount,
With bryniſh currant downe-ward flowed a pace:
Oh how the channell to the ſtreame gaue grace!
Who glaz'd with Chriſtall gate the glowing Roſes,
That flame through water which their hew incloſes,

277. *battrie*] Lint. *batt'ry* Wh.², Wynd., Kit. **battery* The rest.
279. *strong bonded*] Hyphened by Capell MS., Mal.+.
281. *said,*] *said* Lint.
*watrie*] Lint., Gild., Sew., Evans. *wat'ry* Ew., Wynd., Kit. **watery* The rest.
284. *flowed*] *flow'd* Gild.+ (except Neils.).
*a pace*] *apace* Ben.+.
286. *glaz'd*] *glazed* Glo., Cam., Huds.², Wynd., Herf., Dow., Bull. *gaz'd* Hal.
*Christall gate*] Hyphened by Ktly.
*Christall...Roses,*] *crystal,... roses* Mal., Var., Ald., Knt., Coll.¹, Coll.³, Bell, Huds.¹ *crystal...roses* Dyce, Sta., Glo., Wh., Hal., Cam., Del., Huds.²+.
287. *incloses,*] **incloses.* Ben.+.

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280. **preferre and vndertake**] WYNDHAM (ed. 1898): Put forward and guarantee.

281, 282.] MALONE (ed. 1780): The allusion is to the old English fire-arms, which were supported on what was called a *rest.* [See l. 22 n.]

282. **sightes**] ONIONS (*Sh. Glossary*, 1911): Pupils of the eyes. [He says that this meaning is "still a Warwickshire use."]

286. **Who**] The antecedent is *streame* (i. e. tears). On this neuter use of *who* see *Venus*, l. 87 n.

286, 287.] MALONE (ed. 1780): Procured for the glowing roses in his cheeks that flame &c. *Gate* is the ancient perfect tense of the verb *to get.* [DYCE (ed. 1832) and KNIGHT (ed. 1841) explain *gate* as meaning "got"; SCHMIDT (1874) queries, "gait?"]—LETTSOM (in Walker, *Critical Examination*, 1860, III, 371 n.): Walker . . . [in l. 286] restores the punctuation of the original edition, except that the latter has a comma after *roses*, a difference which does not affect the sense. Malone . . . altered the punctuation . . . and then endeavoured in an unintelligible note to explain the nonsense. . . . As he made his alteration in silence, he misled several succeeding editors.—DELIUS (ed. 1872): His cheeks are compared to glowing roses and the tears that stream down to a door of crystal before them.—POOLER (ed. 1918): Which stream of

42 Oh father, what a hell of witch-craft lies, 288
In the ſmall orb of one perticular teare?
But with the invndation of the eies: 290
What rocky heart to water will not weare?
What breſt ſo cold that is not warmed heare,
Or cleft effect, cold modeſty hot wrath:
Both fire from hence, and chill extincture hath.

43 For loe his paſſion but an art of craft, 295
Euen there reſolu'd my reaſon into teares,
There my white ſtole of chaſtity I daft,
Shooke off my ſober gardes, and ciuill feares,
Appeare to him as he to me appeares:
All melting, though our drops this diffrence bore, 300

290. *eies:*] *eyes* Gild.+ (except Huds.[1]). *eyes*, Capell MS., Huds.[1]
292. *heare,*] Lint. *here*, Ben. *here!* Wh.[1] *here?* The rest.
293. *Or cleft effect,*] *Oh! cleft effect!* Gild.[1], Sew., Ew., Evans. **O cleft effect!* Gild.[2], Capell MS., Mal.+.
*modesty*] *modesty*, Ben.+.
*wrath:*] Ben., Lint., Wynd. *wrath!* Gild.[2], Sew.[2], Ew., Evans. *wrath*, The rest.
296. *resolu'd*] *resolved* Glo., Cam., Huds.[2], Wh.[2], Herf., Dow., Bull.
297. *daft*] *daff'd* Mal.[2]+ (except Bull., Yale).
299. *Appeare*] *Appear'd* Ktly.
*appeares:*] *appears*, Gild.[2], Sew.[2]+.
300. *diffrence*] Lint. *diff'rence* Wynd., Kit. *difference* The rest.

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tears spreading over the red of his cheeks made them look like roses behind glass. "Gate" is not, as Malone supposed, the past tense of "get"; "crystal gate" is crystal door or barrier.

290. **But with**] WYNDHAM (ed. 1898): *I. e.* with but. [A dubious explanation.]

**eies:**] SIMPSON (*Shakespearian Punctuation*, 1911, pp. 68 f.) thinks that the colon was inserted by the author for emphasis, "though the sense hardly seems to justify so strong a pause."

290, 291.] See *Venus*, l. 200 n., *Lucrece*, ll. 560 n., 592, 959 n.

293. **Or cleft effect**] MALONE (ed. 1780) explains his reading (see Textual Notes) as meaning, "O divided and discordant effect!"—WYNDHAM (ed. 1898): O double effect. [So POOLER (ed. 1918).]—ONIONS (*Sh. Glossary*, 1911) defines *cleft* as "divided, twofold."

296. **resolu'd**] SCHMIDT (1875): Dissolved, melted.

297. **daft**] MALONE (ed. 1780): To *daff* . . . is to put off,—*do off*.—See the *P. P.*, XIV (3).

298. **ciuill**] MALONE (ed. 1790): Grave, decorous.

299. **Appeare**] POOLER (ed. 1918): *I. e.* I appear. [MACKAIL (*L. C.*, 1912, p. 58) comments on the un-Shakespearean fondness for omitting the subject, as in ll. 5, 272, 312. See below, p. 596.]

His poiſon'd me, and mine did him reſtore.

44 In him a plenitude of ſubtle matter,
Applied to Cautills, all ſtraing formes receiues,
Of burning bluſhes, or of weeping water,
Or ſounding paleneſſe: and he takes and leaues,
In eithers aptneſſe as it beſt deceiues:
To bluſh at ſpeeches ranck, to weepe at woes
Or to turne white and ſound at tragick ſhowes.

45 That not a heart which in his leuell came,
Could ſcape the haile of his all hurting ayme,
Shewing faire Nature is both kinde and tame:

302. *subtle*] *subtill* Ben. *subtil* Gild.[1], Sew., Ew., Evans.

303. *Applied*] *Apply'd* Gild.[2], Sew.[2], Ew., Evans, Capell MS.

*Cautills*] *cauiles* Ben., Gild.[1], Sew.[1] *cautless* Gild.[2], Sew.[2], Ew., Evans. *cautells* Capell MS. *cautels* Mal.+.

305. *sounding*] Ben., Lint., Kit. *swouning* Gild.[1] *swounding* Cam., Del., Oxf., Wynd., Bull., Yale. *swooning* Capell MS. and the rest.

306. *deceiues:*] Ben., Lint., Gild.[2], Sew.[2], Ew., Evans. *deceiues.* Gild.[1] *deceiues* Var., Coll.[1], Coll.[2], Hal., Del. *deceiues*— Kit. *deceiues*, The rest.

308. *sound*] Ben., Lint., Kit. *swound* Cam., Del., Wynd., Bull., Yale. *swoon* Capell MS. and the rest.

*showes.*] Ben., Gild.[1], Sew.[1] *showes*, Lint. **shows;* Mal.[1], Ald., Knt., Bell, Sta., Ktly., Wh.[1], Neils., Kit. *shows:* The rest.

310. *scape*] *'scape* Gild., Sew., Ew., Evans, Capell MS., Glo., Cam., Huds.[2], Wh.[2], Oxf., Wynd., Herf., Dow., Pool.

*haile*] *ill* Mal. conj.

*all hurting*] Hyphened by Gild.[2]+.

311. *kinde*] *wild* Sew., Ew., Evans.

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302–308.] POOLER (ed. 1918): What is said is, that he had a full supply of materials applied, *i. e.* applicable, to his crafty designs which he turned into blushes, tears, and swoons; what is meant is that his cleverness enabled him to use blushes, etc., at will. . . . According as each of the three was suitable or unsuitable for his immediate purpose, he employed it or did not employ it.

303. **Applied to Cautills**] MALONE (ed. 1780): Applied to insidious purposes, with subtilty and cunning.

309. **leuell**] MALONE (ed. 1790) compares Sonnet 117 (11), "the level of your frown," and *All's Well*, II.i.159, "the level of mine aim."—SCHMIDT (1874): The direction in which a missive weapon is aimed.—KITTREDGE (ed. 1936): Line of aim, range.

310. **haile**] MALONE (ed. 1790) with his conjecture (see Textual Notes) compares *Lucrece*, l. 579.

311. **faire . . . tame**] ALDEN (ed. 1913): The phrase is perhaps suggested by the image of a deer submitting to be shot.—POOLER (ed. 1918): Is "fair nature"

And vaild in them did winne whom he would maime,
Againſt the thing he ſought, he would exclaime,
When he moſt burnt in hart-wiſht luxurie,
He preacht pure maide, and praiſd cold chaſtitie.

46 Thus meerely with the garment of a grace,
The naked and concealed feind he couerd,
That th' vnexperient gaue the tempter place,
Which like a Cherubin aboue them houerd,
Who young and ſimple would not be ſo louerd.
Aye me I fell, and yet do queſtion make,
What I ſhould doe againe for ſuch a ſake.

47 O that infected moyſture of his eye,
O that falſe fire which in his cheeke ſo glowd:
O that forc'd thunder from his heart did flye,
O that ſad breath his ſpungie lungs beſtowed,

312. *vaild*] *veil'd* Gild.$^{2}$+.
*did*] *would* Lint., Mal.$^{1}$

315. *praisd*] *praised* Glo., Cam., Huds.$^{2}$, Herf., Dow., Bull.

318. *th'*] *the* Capell MS., Mal., Var., Ald., Knt., Bell, Ktly., Cam., Del., Rol., Oxf., Neils., Pool., Yale.
*vnexperient*] *unexperienc'd* Gild., Sew., Ew., Evans, Mal., Var., Ald., Knt., Coll.$^{1}$, Coll.$^{2}$, *Bell, Huds.$^{1}$, Ktly., Wh.$^{1}$, Hal.

319. *Cherubin*] *cherubim* Gild.$^{2}$, Sew.$^{2}$, Ew., Evans.

319, 320. *houerd,...louerd.*] **hover'd:...lover'd?* Gild.+.

321. *Aye me*] Ben., Lint. *Ah! me* Gild.$^{1}$ *Ay me,* Capell MS. *Ay me!* Dyce, Glo., Wh., Cam., Rol.+ (except Pool.). *Ah me!* The rest.

324. *glowd*] *glowed* Coll.$^{1}$, Coll.$^{2}$, Wh.$^{1}$, Hal.

325. *forc'd*] *forced* Glo., Cam., Huds.$^{2}$, Wh.$^{2}$, Wynd., Herf., Dow., Bull.

326. *bestowed*] *bestow'd* Gild.+ (except Coll.$^{1}$, Coll.$^{2}$, Wh.$^{1}$, Hal.).

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that of his victims or that assumed by the fowler ⟨which⟩ is both kind and tame in appearance?

312. **in them**] ALDEN (ed. 1913): That is, in the *strange forms* of line 303.

314. **luxurie**] MALONE (ed. 1780): Lasciviousness.

315. **preacht pure maide**] POOLER (ed. 1918): Cf. *As You Like It*, III.ii.226 f., "Speak sad brow and true maid."

317.] POOLER (ed. 1918): "Concealed" is proleptic, he covered the naked fiend, *i. e.* his vicious nature, so as to conceal it.

318. **vnexperient**] SCHMIDT (1875): Inexperienced.

319. **Cherubin**] A cherub. *N. E. D.* (1893) quotes this example and others.

323. **infected**] SCHMIDT (1874): Not implanted by nature, but as it were caught; factitious.

O all that borrowed motion seeming owed, 327
Would yet againe betray the fore-betrayed,
And new peruert a reconciled Maide. 329

FINIS.

327. *borrowed*] *borrow'd* Gild.$^{2}$, Sew.$^{2}$+ (except Mal.$^{1}$, Wh.$^{1}$, Neils., Kit.).
*owed*] *ow'd* Gild.$^{2}$, Sew.$^{2}$+ (except Coll.$^{1}$, Coll.$^{2}$, Huds., Glo., Wh.$^{1}$, Hal., Cam., Rol., Herf., Dow.).
328. *fore-betrayed*] *fore-betrai'd* Ben. *fore-betray'd* Gild.+.
329. *new peruert*] Hyphened in Capell MS.

327.] MALONE (ed. 1780): That passion which he copied from others so naturally that it seemed real and his *own*. *Ow'd* has here . . . the signification of *owned*. [See l. 140 n.]

329. **reconciled**] LEE (ed. 1907): A repentant maid, one who has expiated her sin.—POOLER (ed. 1918): Readmitted to the Church after excommunication.

# APPENDIX

# APPENDIX

## *VENUS AND ADONIS*

### The Texts[1]

$Q_1$. [Ornament] / VENVS / AND ADONIS / *Vilia miretur vulgus: mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 192] / LONDON / Imprinted by Richard Field, and are to be ſold at / the ſigne of the white Greyhound in / Paules Church-yard. / 1593. /

4°, sigs. [$A^2$], B–$G^4$, $H^1$.

The title-page is A1, the dedication A2. The ornament of the title-page is repeated at the top of B1, and reappears in these two identical places (A1, B1) in the first quarto of *Lucrece*. W. T. Smedley (*Saturday Review*, Nov. 12, 1910, p. 612) notes its use on the title-page of the Genealogies in the first quarto of the Authorized Version of the Bible, 1612, and adds: "I have searched hundreds of books printed between 1594 and 1612 and have not found this block used anywhere in the interval." But Kirwood (*Library*, June, 1931, p. 29) says that it was used in twelve books between 1589 and 1624.

The motto, as nearly all editors observe, comes from Ovid's *Amores*, I.xv. 35 f. It was translated by Marlowe (*Poems*, ed. Martin, p. 178) as "Let base-conceited wits admire vile things, Fair Phoebus lead me to the Muses' springs," and by Jonson, in *The Poetaster*, 1601, I.i (the same, p. 180), as "Kneel hinds to trash: me let bright Phoebus swell, With cups full flowing from the Muses' well." Verity (ed. 1890, p. 360) remarks that the Latin couplet follows John Day's name in the MS. Lansdowne 725 version of *The Parliament of Bees*. Baynes (*Fraser's Magazine*, Jan., 1880, pp. 99 f.) calls attention to the absence of an English translation of the *Amores* in 1593 (Marlowe's was first published about 1597 or 1598). He goes on: "The quotation is one which, from the circumstances of the case, could hardly have been chosen by any but a scholar, or at least by one who knew the original well. From their setting in the 'Elegy,' the lines would fail to attract special attention and be relatively unimportant in a translation. . . . It is a characteristic utterance on the part of Ovid, and . . . is perhaps still more characteristic in the mouth of Shakespeare. . . . In these lines he avows himself the child of Apollo, and declares that henceforth his *elixir vitae* will be full draughts from the Castalian spring. The same proud note of confidence in himself and devotion to his art reappears again and again in the 'Sonnets.' . . . [The quotation] shows that Shakespeare had extended his studies in Ovid . . . beyond the books usually read in the schools."

$Q_1$ was entered at Stationers' Hall by Field on April 18, 1593 (Arber, *Transcript*, 1875, II, 630). The unique copy in the Bodleian, which once belonged to Malone, was unknown to him when he published his 1780 and 1790 editions.

[1] When more copies than one of an edition are extant, those not examined by me are marked with an asterisk.

He bought it from William Ford, a Manchester bookseller, in 1805.[1] Facsimile reproductions are in E. W. ASHBEE's *Collection of Lithographic Facsimiles*, 1866 (hand-traced), in WILLIAM GRIGGS's *Shakspere-Quarto Fac-similes*, 1885 (photo-lithography), and in LEE's ed. 1905 (collotype). The first two of these are unreliable.

The correctness of the text has led most writers to believe that Sh. not only furnished the printer with a carefully prepared holograph copy but also read the proofs. As DELIUS (*Jahrbuch*, 1865, I, 30) phrases it, "We need only to compare the printing of the Shakespearean dramas which were offered for sale in the poet's lifetime with the printing of his epic poems to see in general the enormous difference between the two in respect to correctness and typographical excellence." The CAMBRIDGE EDITORS (ed. 1866, p. xi) content themselves with the statement that $Q_1$ was "printed with remarkable accuracy, doubtless from the author's own manuscript." Other opinions follow: STAUNTON (*Athenaeum*, March 14, 1874, p. 357): [Both *Venus* and *Lucrece*] were doubtless printed under his [Sh.'s] supervision. . . . The first [i.e. the *Sonnets*] has an error in every few lines; the other two are almost as exempt from typographical mistakes as any fairly printed book of their time.—ELZE (*William Sh.*, 1876, trans. Schmitz, p. 296): It seems almost certain that . . . [Sh.'s own manuscripts] never were in a printer's hands, except the manuscript of his "Venus and Adonis" and his "Lucrece," which he published himself, and which, accordingly, are masterpieces of typography compared with the folio.—FURNIVALL (ed. 1877, p. xxxi): [$Q_1$] was perhaps seen through the press by Shakspere himself.—WHITE (ed. 1883, p. 763): The poems were printed from his [Sh.'s] own manuscript, and he himself read the proof.—HORACE DAVIS (*Atlantic Monthly*, Feb., 1893, p. 257): From the scrupulous accuracy of the printing, it has been supposed that the author himself supervised the proof-reading [of *Venus*].—BRANDES (*William Sh.*, 1898, I, 68): Here [in *Venus* and *Lucrece*], and here only, are we certain of possessing a text exactly as Shakespeare wrote it, since he himself superintended its publication.—ROLFE (*Life*, 1904, p. 21): It is certain that he [Sh.] personally saw [*Venus* and *Lucrece*] through the press.—BEECHING (Sh.'s *Sonnets*, 1904, pp. lxii f.): In the first edition of *Venus and Adonis* there occur the following misprints, not reckoning mere eccentricities of spelling. . . . [He enumerates ll. 185, 615, 1054, though none actually occurs in 615.] That is to say, in 1194 lines we find three slight faults, whereas in the 2155 lines of the sonnets we have enumerated some three dozen. In the 1855 lines of *Lucrece* we also find three faults, all towards the end of the poem [in ll. 1544, 1680, 1713], as though the poet had left the last few pages to the printer's care. . . . An examination therefore of the *editio princeps* of each of these poems leaves no doubt that the poet himself was interested in the correctness of his text.

LEE (ed. 1905, pp. 48–51) takes the opposite point of view. He comments on the misprints, which "do not exceed ten in all," and enumerates nine (ll. 185, 235, 301, 393, 545, 615, 748, 1054, 1175); but of these nine the only one that "can cause the reader perplexity"—*So wring*, l. 185—simply represents a slight misspacing in the word *Sowring* (*Souring*) that in all likelihood devel-

[1] For speculations on the history of this copy see W. C. HAZLITT, *Shakespear*, 1912, pp. 196–200.

oped after the proofs were read;[1] *Ho* and *nor* (for *He* and *not*, ll. 545, 615) occur neither in Lee's own facsimile (though they are in Griggs's) nor in the original; *had* for *was*, l. 1054, is hardly a misprint, though it may be an error of the author's own writing; while *crop's* for the modern indicative verb *crops*, l. 1175 (see the notes), is a common enough Elizabethan form. The four misprints[2] that remain would by no means be abnormal in the work of a poet-author to-day. Lee is impressed by "the careless discrepancies which characterize the spelling of common words. Very little time must have been spent on the revision of proof-sheets of a book in which some of the commonest words were spelt indifferently two or three ways in contiguous stanzas." To show that in $Q_1$ "chaos reigns supreme" he instances such spellings as *kis:kisse*, *sun:sunne:sonne*, *blood:bloud*, *desier:desire*, *eyes:eies*, *flower:floure*, *litle:little*, *sproong:sprong*. Carrying Lee's arguments to an extreme, MARSCHALL (*Anglia*, 1927, LI, 307–322) studies Sh.'s orthography, and convinces himself that he sees in it a "sudden change" at l. 1027 of *Venus*, and that the new system is carried over into *Lucrece*.[3] Did Sh., he asks (pp. 315 f.), have two scribes, one of whom gave up his work at l. 1026, leaving the other to prepare the copy for the remainder of *Venus* and for all of *Lucrece*? Marschall decides that it is more reasonable to explain the change of spelling on the ground of the "weariness of the poet" as he approached the conclusion of *Venus*. Sh. put the poem aside after l. 1026 and completed it later, while he was also writing *Lucrece* and *Richard III*, at which time his orthography (to some extent under the influence of Marlowe's *Hero and Leander*) had undergone a change. For this view he finds support in the repetition after l. 1026 of words, phrases, and motives from the earlier part of *Venus* and in the metrical and literary inferiority of the concluding portion. All of which is a tall order! CHAMBERS (*Year's Work*, 1929, VIII, 145) observes that as both poems "were printed by Field and we know from the case of Harington's *Ariosto* [see pp. 372 f., below] that Field freely normalized the orthography of copy, it is difficult to agree that they give 'ein ziemlich reines Bild von Shakespeare's Schreibweise.'

[1] PORTER (ed. 1912, p. 88) says that *So wring* "is due merely to an interloping quad between the 'o' and 'w,' as 'sowring' in 'Lucrece' (l. 699) clearly shows." Similar misspacing in *em brace* and *sha de*, *Lucrece*, ll. 504, 507, is not mentioned by Lee or other editors.

[2] There are, of course, various "misprints" of punctuation, like the periods omitted at the ends of ll. 372, 406, 432, 678. For other mechanical irregularities (few of which are reproduced or elsewhere commented on in this edition), like the lead showing in l. 644, the lower case initial *w* in *which* at the beginning of l. 1048, the catch-words beginning with a small letter after ll. 426, 666, 1098, and the wrong font type in the initial *VV* in ll. 454, 489, 512, 515, 543, 554, 665, and in the catch-words after ll. 570 and 810, the printer should bear the blame.

[3] It is an interesting fact that ALOIS WÜRZNER, after making an elaborate study of the *Orthographie* of *Venus* and *Lucrece* (1887), was led to a directly opposite conclusion (pp. 18 f.): first, that any difference in the spelling of *Venus* and *Lucrece* can scarcely be noticed; and, second, that the comparative correctness of both first quartos, added to the fact that they are the only ones bearing a dedication signed by the poet, indicates active concern on Sh.'s part about the printing.

Divergences which Dr. Marschall finds . . . seem to point to different compositors, rather than to variations of Shakespeare's own."[1]

Just as difficult is it to follow LEE's reasoning. Thus he says that the use of contractions and of the symbol & may "reproduce a characteristic of the author's manuscripts," only to add, "Nevertheless a careful printer setting up type from a manuscript which admitted contractions would expand them as a matter of course." Does he mean that Field was not careful? Everybody, including Lee himself, admits that Field was an excellent printer, or, as MCKERROW (*Introduction to Bibliography*, 1927, p. 218) phrases it, "a more than usually careful printer." If Lee proves anything, then, by his list of twenty-one contractions like *thē*, it must be that Sh. insisted on his copy's being followed even in this unimportant detail—though, actually, in every case the contraction and the tilde were necessary to justify the lines. Next we are told that "capital letters for common nouns" are used "with the utmost irregularity," and that "inflexional irregularities" abound—that is, mere spellings like *scorns, falls, locks* beside *heares, leapes, sweares,* and *prisond, drownd* beside *prouok't, wreak't, trencht, stopt.* I cannot see the force of these illustrations or the justification for Lee's conclusion: "It is incredible that a practised penman would have suffered so many inconsistencies to remain in the proof if the opportunity of removing them had been given him." Why is it incredible? Somebody certainly corrected the proofs—the author, or Field's own proof-reader, or both. Presumably Field's employee was trained for such work; and even if he did not, in Lee's words, possess "average efficiency," he must, at any rate, have been more efficient than a poet who was having his first experience in getting out a book. Are not creative artists even to-day ordinarily above rules of punctuation and "consistency"? If the chaos Lee speaks of really exists, would it not be far more credible to suppose it due to an author or a compositor insistent on following his own system—or lack of it—than to a professional corrector of the press, however inefficient? But actually no chaos exists, and Lee's examples prove nothing. The alleged orthographical and mechanical inconsistencies in *Venus*, and in *Lucrece* as well, are duplicated in almost all other Elizabethan books. They are, in fact, perfectly normal. Most of those that Lee and Marschall stumble over can be found in the scrupulously revised holograph manuscript of Sir John Harington's *Orlando Furioso* from which Field printed the book in 1591.

Harington, a student of Eton, Cambridge, and Lincoln's Inn, was certainly far better educated than Sh., yet in his first sixty-four lines he has such "inconsistent" spellings as *hee:he, kynde:kynd, on:one, som:some, trew:truth, ys:is.* Commenting on the manuscript, GREG (*Library*, Sept., 1923, pp. 102–118) points out that Field, indeed, normalized Harington's spelling as far as possible. He adds (p. 117): "In such a printing house as Field's, which was as good as any to be found in London at the time, it is evident that the compositors had a recognized standard of their own in the matter of spelling and to a

[1] VAN DAM and STOFFEL (*William Sh.*, 1900, p. 273), on altogether vulnerable grounds (see l. 760 n.), "after mature consideration . . . do not believe that Shakespeare has had proof-sheets of these poems submitted to his revision"; but they cite (pp. 274–279) variations of spelling for which, like Chambers, they blame the compositor, not the author.

lesser extent in punctuation, and that they adhered to this standard with very fair consistency. Their work was certainly more uniform and more modern than that of any save a very few of the most punctilious writers of their day.[1] This standard they followed without conscious regard for the idiosyncrasies of the author: nevertheless, when they were puzzled by a word in the manuscript, or whenever their attention relaxed, the peculiarities of spelling and punctuation present in the copy tended to be transferred to the printed text."[2] The "abnormalities," then, in *Venus* and *Lucrece* would seem to be due either to a more or less faithful reproduction of Sh.'s own copy or else to the work of a compositor less addicted to the habit of normalizing than was the custom in Field's shop.[3] There is no reason to suppose that Sh., Field's corrector of the press, or any other Elizabethan reader would have been in the slightest degree disturbed by them. Such, too, was the decision reached by GREG in a review of Lee's 1905 edition (*Library*, April, 1906). He strongly objects (pp. 206 f.) to "the strange persistance [*sic*] with which he [Lee] seeks to impose a purely arbitrary standard of orthography, to import an idea of uniformity into sixteenth-century spelling which simply did not then exist, and to stigmatize whatever will not conform to his ideas as a misprint. Many of the forms cited as errors of the press, or as 'Spelling eccentricities which are scarcely to be differentiated from misprints' were perfectly recognized, and are supported by the best authorities. Thus 'ghesse' is merely an Italianate, as 'guess' is a Gallicized form . . . ; 'prease' is a genuine phonetic variant of 'press,'" etc.

A temporary effect of Lee's discussion is to be seen in BULLEN's comment (ed. 1907, p. 446): "We may be confident that *Venus and Adonis* and *Lucrece* were printed from Shakespeare's MSS.; but Mr. Sidney Lee . . . opposes the view (hitherto generally accepted) that Shakespeare himself corrected the proofs. The textual errors are very few." On the other hand, PLOMER (*Library*, April, 1906, p. 149) says that "Englishmen may be pardoned if they cling to the belief that Shakespeare . . . frequented the printing office in Blackfriars while the proof sheets of 'Venus and Adonis' and 'Lucrece' were passing through the press"—an idea repeated in his notes on Field in the *Bibliographer*, March, 1903, pp. 174–188. WOLFF (*Jahrbuch*, 1908, XLIV, 129) confidently asserts that Sh. kept an eye on *Venus* and *Lucrece* while they were in the press, as is shown by a number of corrections in *Lucrece* that obviously were made during the actual printing. With equal confidence JAGGARD (*Sh. Bibliography*, 1911, p. 486) remarks that *Venus* "was executed with such mechanical purity as to leave little doubt that the poet piloted it through

[1] [BROOKE (*Sh.'s Sonnets*, 1936, p. 61) speaks of "the excellent texts" of *Venus* and *Lucrece*, in which the "abnormalities were carefully ironed out in Richard Field's conscientious printing-house."]

[2] For further discussion of Harington's manuscript and Field's treatment of it, see E. J. HOWARD, in *S. P.*, 1930, XXVII, 226–229, and PERCY SIMPSON, *Proof-Reading*, 1935, pp. 71–75.

[3] In this connection compare A. W. POLLARD, "Elizabethan Spelling as a Literary . . . Clue," and M. ST. C. BYRNE, "Anthony Munday's Spelling," *Library*, June, 1923, pp. 1–8, 9–23.

the press," and he adds (p. 441) that *Lucrece* went to the press under Sh.'s "personal supervision." And ADAMS (*Life*, 1923, p. 152) agrees that "in all probability he [Sh.] corrected the proof himself." This discussion may well conclude with the statement of BROWN (ed. 1913, p. vii): "The remarkably small number of typographical errors in the first quarto strongly suggests that Shakespeare himself gave careful attention to the proof-sheets. When one considers that at the time this poem appeared the young dramatist was still an 'upstart crow,' that it marked his first attempt at elegant literature, and finally that it was dedicated hopefully to a noble patron, one easily understands why Shakespeare should have considered its publication to be a matter worth his personal pains."

Richard Field himself deserves mention. The best account of his life and publications is that written by KIRWOOD (*Library*, June, 1931, pp. 1–39),[1] who calls him (p. 19) "painstaking and thorough in all his work." A tanner's son, he was born in Stratford-on-Avon, November, 1561, and at eighteen was apprenticed to the printer George Bishop for the customary seven years, but on the understanding that he should serve the first six with Thomas Vautrollier, a French printer. After Vautrollier's death, his widow Jacqueline, in 1588, married Field, who became a prominent member of the Stationers' Company, serving it as master in 1619 and 1622. Field died shortly before Dec. 14, 1624, aged sixty-three, and was buried in the church of St. Michael near Wood Street. Kirwood writes (pp. 13 f.): "Field's career as a printer extends over thirty-six years, during which time he produced, as far as can be determined, 295 books; of this number 183 were printed for other publishers, the remaining 112 for himself. . . . He worked for about forty-five different publishers, and for fifteen of these he printed only one book apiece. . . . Field's personal concern in the publication of Shakespeare's poems does not amount . . . to very much: that it should have been Field who was Shakespeare's first printer is surely no mere coincidence, but his quick relinquishment of his rights in *Venus and Adonis* seems to argue either that he had no great faith in the commercial value of poetry or that he was not convinced of the poetic powers of his fellow townsman."

$Q_2$. [Ornament] / VENVS / AND ADONIS / *Vilia miretur vulgus: mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 192] / LONDON. / Imprinted by Richard Field, and are to be fold at / the ſigne of the white Greyhound in / Paules Church-yard. / 1594. /

4°, sigs. $A^2$, B–$G^4$, $H^1$.

Copies: British Museum (lithographic facsimile [hand-traced] by E. W. ASHBEE, 1867); Bodley; Huntington; Elizabethan Club, Yale.

$Q_2$ was published by John Harrison, Sr., to whom Field assigned it on June 25, 1594 (Arber, *Transcript*, 1875, II, 655). It introduces a number of new readings, as in ll. 56, 123, 156, 203, 353, 397, 484, 1113, 1116.[2] As MALONE

[1] Earlier sketches of Field by COLLIER will be found in the *Sh. Society's Papers*, 1849, IV, 36–39, and by PLOMER in the *Bibliographer*, March, 1903, pp. 174–188.

[2] Such references may be verified from the Textual Notes.

(ed. 1821, p. 18) truly remarks, "in Shakspeare's time the correctors of the press (that is, the stewards or managers of the printing house, where his plays and poems were printed,) who revised the sheets of the various editions as they were reprinted, altered the text at random according to their notion of propriety and grammar."

$Q_3$. [*Venus and Adonis*, 1595?]

8°, sigs. B–C⁸, D³ (19 leaves).

The Folger copy, the only one known, has the autograph of "I. Penwarne 1778 Penryn," and was formerly owned by M. J. Perry. It lacks sig. A (preliminary matter and ll. 1–282). Based on $Q_2$, it has a few new readings, as in ll. 447, 644, 658, 911, 1031, 1162.

$Q_4$. [Ornament] / VENVS / AND ADONIS. / *Vilia miretur vulgus: mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 210] / Imprinted at London by R. F. for / Iohn Hariſon. / 1596. /

8°, sigs. A–C⁸, D³.

Copies: British Museum; Bodley.

$Q_4$ was printed by Richard Field from $Q_3$. For examples of its new readings see ll. 317, 522, 668, 700, 712, 765, 896, 990, 1002, 1021, 1051, 1052.

$Q_5$. [Ornament] / VENVS[1] / AND ADONIS. / *Vilia miretur vulgus: mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 379] / Imprinted at London for William Leake, dwel- / ling in Paules Churchyard at the ſigne of / the Greyhound. 1599. /

8°, sigs. A–C⁸, D³.

The Huntington copy, the only one known, was discovered by Charles Edmonds in 1867 at Lamport Hall, Northamptonshire, the seat of Sir Charles Isham. EDMONDS issued a type facsimile in 1870. The original passed into the Christie-Miller, or Britwell, library. At the Britwell sale, December, 1919, G. D. Smith, acting for H. E. Huntington, bought it for £15,100, the highest price ever paid for a book up to that time. Harrison assigned the copyright to Leake on June 25, 1596 (Arber, *Transcript*, 1876, III, 65). FARR (*Library*, March, 1923, p. 228) remarks that "the ornaments used . . . leave no doubt that it came from the press of Peter Short." $Q_5$ was apparently based upon $Q_4$—see, for example, the readings in ll. 522, 598, 700, 765, 990, 1002, 1051, 1052—but it was very carelessly printed with many readings that appear in no other edition, as in ll. 190, 213, 350, 424, 460, 464, 500, 506, 680, 704, 794, 863, 901, 1099, 1136, 1160, and with others that were reproduced in later editions, as in ll. 281, 315, 325, 593, 654, 705, 760, 851, 975.

$Q_6$. [Ornament] / VENVS. / AND[2] ADONIS. / *Vilia miretur vulgus: mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 215] / Imprinted at London for William Leake, dwel- / ling in Paules Churchyard, at the ſigne of / the Greyhound. 1599. /

8°, sigs. A–C⁸, D³.

[1] The initial *V* is slightly dropped out of alignment.

[2] The *D* is slightly out of alignment.

In the Folger copy, the only one known,—bought from Richard Burton, of Longner Hall, in March, 1920,—sig. D1 (ll. 1051–1098) is missing. The device on the title-page, says FARR (*Library*, March, 1923, pp. 228 f.), "passed from [Henry] Middleton to Richard Bradocke, at whose press this edition was printed." The remarkable readings that only $Q_5$ and $Q_6$ have in common—see ll. 82, 142, 253, 365, 455, 547, 627, 655, 969—indicate that the latter was based upon the former. If so, $Q_4$ or some now unknown edition was likewise consulted, as is shown by the unique readings of $Q_5$ listed above. In turn, $Q_6$ substitutes changes of diction in ll. 269, 368, 391, 456, 962, 981, 990, 996, 1126, 1139, and elsewhere.

$Q_7$. [*Venus and Adonis*, 1602?]

8°, sigs. A–C8, D3.

Malone's copy (a gift from Farmer) in the Bodleian, the only one known, lacks the title-page, which has been supplied in manuscript with the date 1600. FARR (*Library*, March, 1923, p. 229) remarks: "[The] imprint is evidently conjectural and appears to have been adopted because a copy of the 1600 *Lucrece* with that imprint is included in the same volume. A fragment of what may have been the original title is mounted as a head-piece over the manuscript title. . . . The printer's ornaments show that this edition also came from the press of Richard Bradocke. It was printed from" $Q_5$. He decides (p. 244) that $Q_7$ "may have been the original 1602 edition." $Q_7$ lacks various readings that $Q_5$ and $Q_6$ have in common (as in ll. 253, 365, 547, 655), perhaps because some earlier edition was consulted. In turn, it introduces many verbal changes of its own—e. g. in ll. 32, 54, 94, 126, 296, 352, 547, 738, 779, 919, 962, 988, 991, 1051—of which a large number persisted through Malone or later.

$Q_8$. [Ornament] / *VENVS* / AND ADONIS. / *Vilia miretur vulgus: mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 341] / Imprinted at London for *VVilliam Leake*, / dwelling at the ſigne of the Holy Ghoſt, in / Pauls Churchyard. 1602. / [1607/8?]

8°, sigs. A–C8, D3.

The unique Bodley copy has the autograph of "R. Burton," the anatomist. The correct date is probably 1607/8 and the printer Robert Raworth (FARR, *Library*, March, 1923, p. 244). Based upon $Q_7$ (see ll. 280, 305, 358, 544, 564, 897, 995), it introduces various new readings, as in ll. 86, 198, 232, 293, 302, 368, 400, 541, 560, 647, 843, 1040.

$Q_9$. [Ornament] / *VENVS* / AND ADONIS. / *Vilia miretur vulgus, mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / [Device, McKerrow 341] / Imprinted at London for *William Leake*, / dwelling at the ſigne of the Holy Ghoſt, in / Paules Church-yard. 1602. / [1608/9?]

8°, sigs. A–C8, D3.

Copies: British Museum; *Shirburn Castle (Oxfordshire).

According to FARR (*Library*, March, 1923, p. 244), $Q_9$ "undoubtedly came from the press of either Peter Short or his successor, Humphrey Lownes. My own opinion is that it was printed by Humphrey Lownes about 1608/9." Farr, too, examined the Shirburn copy, which I have not been permitted to see, finding it (p. 234) "identical with the British Museum copy, except that

it had a semicolon instead of a comma in the Latin quotation on the title"—i. e. "*vulgus;*" instead of "*vulgus,*". $Q_9$ was apparently set up from $Q_7$, not $Q_8$, as the readings in ll. 3, 86, 366, 500, 754, 816, 946, and elsewhere indicate. Among its new readings are those in ll. 134, 152, 301, 319, 348, 439, 651, 728, 833, 899.

In addition to the so-called 1602 editions ($Q_7Q_8Q_9$) that have been preserved, the title-page of still another survives among John Bagford's typographical collections (Harleian 5990) in the British Museum:

*VENVS* / AND ADONIS. / *Vilia miretur vulgus: mihi flauus Apollo* / *Pocula Caſtalia plena miniſtret aqua*[.] / [Device, McKerrow 341] / Imprinted at London for *William Leake* / dwelling at the ſigne of the Holy Ghoſt in / Paules Church-yard. 1602. / [1610?]

FARR (*Library*, March, 1923) supposes that this edition followed $Q_9$ and belongs to a date around 1610. Discussing it and $Q_7Q_8Q_9$ (pp. 235–245), he remarks: "It has long been regarded as a most remarkable circumstance that there is no known edition of *Venus and Adonis* between 1602 and 1617. This has been accounted for by assuming that editions were printed which have entirely disappeared." He argues that the licentiousness of the poem made it objectionable to the authorities, especially to Richard Bancroft, the Archbishop of Canterbury from 1604 to 1610. Hence a prominent stationer like William Leake "would neither publish nor reprint openly anything likely to give offence" to the official licensers, and hence he probably issued the octavos with false dates. In 1607 Robert Raworth, the printer of $Q_8$, was "suppresst" for printing "another's copy" of *Venus* (Arber, *Transcript*, 1876, III, 701, 703 f.); and Farr suggests that Leake, then warden of the Stationers' Company, connived in printing the misdated 1602 copies "while taking steps to suppress Raworth for infringing his copyright." His views are accepted by POLLARD and REDGRAVE (*Short-Title Catalogue*, 1926, nos. 22359–22360$^b$) and by CHAMBERS (*William Sh.*, 1930, I, 544 f.), though the latter does "not see any very clear evidence here of a belated treatment of *Venus and Adonis* as licentious."

$Q_{10}$. [Ornament] / VENVS / *AND* / ADONIS. / — / *Vilia miretur vulgus: mihi flauus Apollo* / *Pocula Caſtalia plena miniſtret aqua.* / — / *LONDON*, / Printed for *W. B.* 1617. /

8°, sigs. A–C$^8$, D$^3$.

Thomas Caldecott's copy in the Bodleian is the only one known. It was printed by William Stansby and published by William Barrett (FARR, *Library*, March, 1923, p. 245), to the latter of whom Leake assigned the copyright on Feb. 16, 1617 (Arber, *Transcript*, 1876, III, 603). Based upon $Q_9$, or on some lost edition after $Q_9$ (see ll. 134, 152, 173, 248, 301, 319, 348, 385, 439, 833), it introduces comparatively few variants (see ll. 131, 247, 363, 601).

$Q_{11}$. [Ornament] / VENVS / *AND* / ADONIS. / — / *Vilia miretur vulgus, mihi flauus Apollo* / *Pocula Caſtalia plena miniſtret aqua.* / — / *LONDON*, / Printed for *I. P.* 1620. /

8°, sigs. A–C$^8$, D$^3$.

Capell's copy, Trinity College, Cambridge, is the only one known. Sig. C7 is torn, a few words being missing. Printed by Felix Kingston, $Q_{11}$ was published by John Parker (FARR, *Library*, March, 1923, p. 245), to whom Barrett

assigned the copyright on March 8, 1620 (Arber, *Transcript*, 1876, III, 666). It was based on $Q_{10}$ (see ll. 247, 363, 392, 482, 601, 850, 899, 1178), and has new readings in ll. 75, 89, 472, 589, 657, 897, 1044, 1111, and elsewhere.

$Q_{12}$. [Within a border of type ornaments] VENVS / AND / ADONIS. / — / *Vilia miretur vulgus, mihi flavus Apollo / Pocula Caſtaliâ plena miniſtret aquâ.* / [Device of a swan] / *EDINBVRGH*, / Printed by *Iohn Wreittoun*, and / are to bee ſold in his Shop a litle be- / *neath the ſalt Trone.* 1627. /

8°, sigs. A–C$^8$ (last leaf blank).

Copies: British Museum; Huntington. For a unique traced facsimile of one of these, "specially executed for J. O. Halliwell" and now in the Folger Library, see JAGGARD, *Sh. Bibliography*, 1911, p. 488.

$Q_{12}$ was the first work of Sh. to be printed outside London. It was set up from $Q_8$ (see ll. 86, 198, 230, 325, 443, 456, 582, 1040, etc.) with extremely numerous unauthorized emendations, as in ll. 102, 114, 123, 205, 214, 226, 258, 359, 413, 524, 605, 721, 835, 912, 1024.

$Q_{13}$. [*Venus and Adonis*, 1630?]

8°, sigs. A–C$^8$, D$^3$.

Malone's copy in the Bodleian, lacking its title-page, is apparently unique. The CAMBRIDGE EDITORS, FARR, LEE, BARTLETT (*Mr. William Sh.*, 1922, p. 6), and POLLARD and REDGRAVE (*Short-Title Catalogue*, 1926, no. 22365) date this edition 1630–1636. FARR (*Library*, March, 1923, p. 246) remarks that "from internal evidence the Cambridge editors place this edition between the editions of 1630 and 1636 [i. e. $Q_{14}$ and $Q_{15}$], and a comparison of the text of the two editions has shown that there is no reason to doubt that this placing is correct." Actually, however, $Q_{13}$ was based on $Q_{11}$ (or some lost edition after $Q_{11}$), and it was printed in 1630 or earlier, as is proved by its readings in ll. 51, 194, 264, 272, 373, 388, 450, 462, 775, 803, 906, 913, 1095, and elsewhere. $Q_{13}$ has a few new corruptions of the text, as in ll. 53, 78, 556.

$Q_{14}$. VENVS / *AND* / ADONIS. / — / *Vilia miretur vulgus, mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / — / [Device of Cupid] / — / LONDON, / Printed by *J. H.* and are to be ſold by *Francis Coules* in / the *Old Baily* without Newgate. 1630. /

8°, sigs. A–C$^8$, D$^3$.

Anthony Wood's copy, in the Bodleian, is the only one known. On May 7, 1626, Parker assigned the copyright to John Haviland and John Wright, who re-entered the title on Sept. 4, 1638 (Arber, *Transcript*, 1877, IV, 160, 431). The text is based upon that of $Q_{13}$ with many new corruptions, as in ll. 90, 194, 272, 373, 401, 450, 686, 803, 906, 908.

$Q_{15}$. VENVS / *AND* / ADONIS. / — / *Vilia miretur vulgus, mihi flauus Apollo / Pocula Caſtalia plena miniſtret aqua.* / — / [Device of Cupid] / — / LONDON, / Printed by *I. H.* and are to be ſold by *Francis Coules* in / the *Old Baily* without Newgate. 1636. /

8°, sigs. A–C$^8$, D$^3$.

Copies: British Museum; Folger.

$Q_{15}$ was set up from $Q_{14}$ (see ll. 264, 272, 373, 450, 775, 803, 906, 913), but introduces a few new readings, as in ll. 17, 249, 252, 441, 840, 1100, 1120.

$Q_{16}a$. VENUS / AND / ADONIS. / — / *Viliæ miretur vulgus, mihi fluvus* [sic] *Apollo / Pocula Caſtalia plena miniſtret aqua.* / — / [Device of Cupid] / — / LONDON, / Printed by *Elizabeth Hodgkinſonne.* For *F. Coles.* / *T. Vere. J. Wright,* and *J. Clark.* 1675. /

$Q_{16}b$. VENUS / AND / ADONIS. / — / *Vilia miretur vulgus, mihi flavus Apollo / Pocula Caſtaliâ plena miniſtret aquâ.* / — / [Device of Cupid] / — / LONDON, / Printed by *Elizabeth Hodgkinſon,* For *F. Coles,* / *T. Vere, J. Wright,* and *J. Clark.* 1675. /

8°, A–C$^8$, D$^3$.

Copies: Folger (G. R. S. Nassau, T. J. McKee); Folger (Rosenbach); Harvard (W. A. White); *E. G. Duff of Liverpool.

The copyright passed from John Wright, the printer of $Q_{15}$, to his brother Edward on June 27, 1646, and Edward Wright assigned it to William Gilbertson on April 4, 1655 (Eyre, *Transcript,* 1913, I, 236, 470). If any edition was sponsored by Wright or Gilbertson, it has failed to survive; and $Q_{16}$ was based, directly or indirectly, on $Q_{15}$ (see ll. 17, 252, 840, 1120, 1157). Of the three copies that I have seen, the Nassau-McKee copy in the Folger Library ($Q_{16}a$) and one each in the Folger and the Harvard libraries ($Q_{16}b$)[1] represent different "states," or impressions, of the same edition—which was advertised in the *Term Catalogues* (ed. Arber, 1903, I, 230) on Feb. 10, 1676, price sixpence. The numerous variations in the title-pages can be seen from the transcripts given above, and there are also some differences in catch-words and pagination, p. 31, for example, being misnumbered "32" in $Q_{16}a$. In sig. A (which includes the title-page, dedication, and ll. 1–282 of the poem) $Q_{16}a$ and $Q_{16}b$ differ considerably; in sig. B a variant occurs in l. 573; in sig. C (ll. 667–1050) seven readings differ; but sig. D appears to be identical in both. The following list tabulates the significant textual variants, the reading before the bracket being taken from $Q_{16}a$, that after the bracket from $Q_{16}b$:

2. tane] ta'n
5. Sick thoughted] Sick-thought-ed
8. flowre] flower
9. thau] than
10. red,] red
15. deigne] deign
81. bosome] bosom
98. direfull] direful
100. jarre] jar
113. bragg] brag
114. foild] foil'd
163. weare] wear
165. beare] bear
184. vapou rs] vapours
191. haires] hairs
260. Lennet] Jennet
261. espie] espy
273. ayre] air
359. plain.] plain,
573. Lover] Lover;
692. hot-scent-snuffing] hot scent-snuffing
698. ear] eare
708. reliev'd] releiv'd
815. bright] br ight
886. exclaim] exciaim
889. ear] eare

Apparently, then, $Q_{16}a$ and $Q_{16}b$ represent composite issues made up of corrected and uncorrected sheets. Sig. A of $Q_{16}b$ seems to be a corrected impression of $Q_{16}a$, sig. C of $Q_{16}a$ a corrected impression of $Q_{16}b$. Many new corrup-

[1] According to JAGGARD's *Sh. Bibliography,* 1911, p. 487, the Duff copy has the $Q_{16}b$ title-page.

tions of the text occur in both, as in ll. 130, 142, 274, 311, 582, 633, 683, 742, 858, 917, 1048.

The first eighteenth-century reprint of *Venus* appeared in *Poems on Affairs of State*, 1707, IV, 205–244; the second, in BERNARD LINTOTT's *Collection of Poems*, 1709, pp. 1–51. LEE (ed. 1905, p. 74) asserts that the former text "was doubtless reprinted from the chap-book issue of 1675,"[1] and that "Lintott's text was liberally corrected in the printing-office, but was apparently based on that of 1630." Actually both texts were based independently on some copy of $Q_{16}$ (1675), as may be seen from the Textual Notes for ll. 130, 274, 306, 311, 409, 582, 613, 633, 666, 742, 809, 843, 917, 1039, 1048, 1093, 1100, 1120, and 1186. Who edited them is unknown. Lintott's editor, at any rate, did a good job, reproducing his texts with commendable fidelity, and seldom indulging in emendations, even where they were badly needed.

LINTOTT's edition offers some difficult bibliographical problems, which are not cleared up in the only study yet published—that in FORD's *Shakespeare*, 1935, pp. 37–40—but which are discussed in detail by H. N. PAUL and G. E. DAWSON in their forthcoming bibliography of *Sh.'s Works, 1709–1865*. I am greatly indebted to those gentlemen for permission to consult and to quote from their manuscript notes on Lintott and Gildon. Lintott's first issue, in one octavo volume, was called "A Collection of Poems, Viz. I. Venus and Adonis. II. The Rape of Lucrece. III. The Passionate Pilgrim. IV. Sonnets to Sundry Notes of Musick. By Mr. William Shakespeare." The separate title-pages of the four (really three) poems were dated 1630, 1632, 1599, and 1599 respectively, and the imprint to the main title-page ran, "London, Printed for Bernard Lintott, at the Cross-Keys between the Two Temple Gates in Fleetstreet. Price bound One Shilling Six-pence." Paul and Dawson show that the book was advertised in the *Daily Courant* for July 21, 1709, as "Just published,"[2] and, again, in the *Tatler* and the *Daily Courant* for Aug. 3.[3] The second issue, dated "*c.* 1709" by Ford, they assign to the year 1711.[4] It was called "A Collection of Poems, In Two Volumes; Being all the Miscellanies of Mr. William Shakespeare, which were Publish'd by himself in the Year 1609. and now

[1] I have examined only the Harvard copy of *Poems on Affairs of State*. Not improbably other copies may vary from it in certain details.

[2] But this dating is at least a week too late. My friend, ROBERT J. ALLEN, tells me that the *Daily Courant*, July 13, 1709, has an advertisement in which Lintott promises "To Morrow will be publish'd, A Collection of Poems, viz. Venus and Adonis," etc., and that in the *Post-Man*, July 14, he prints a notice of the same volume beginning "This Day is published."

[3] ALLEN notes that the *Tatler* for Aug. 13 advertises Lintott's book as "Just Publish'd."

[4] An anonymous writer in the *Gentleman's Magazine*, Jan., 1828, p. 36, anticipated much of this information. He says that Lintott's first volume appeared on Aug. 3, 1709, referring to the *Tatler* of that date, and that "about Feb. 1710–11, appeared the second volume," referring to the *Post-Boy* of March 3 and July 31, 1711. He also quotes Lintott's references to Congreve, and asserts that it is "not improbable Congreve was in part editor of the work."

correctly Printed from those Editions. The First Volume contains, I. Venus and Adonis. II. The Rape of Lucrece. III. The Passionate Pilgrim. IV. Some Sonnets set to sundry Notes of Musick. The Second Volume contains One Hundred and Fifty Four Sonnets, all of them in Praise of his Mistress. II. A Lover's Complaint of his Angry Mistress." The imprint runs, "London: Printed for Bernard Lintott, at the Cross-Keys, between the Two Temple-Gates in Fleet-street." This second issue consists of vol. I, exactly as it was originally published in 1709 but with the new general title-page given above and with a separately titled second volume. Of the latter Paul and Dawson remark: "From two advertisements in the *Post-Boy* it appears that the second volume, containing the *Sonnets*, was issued separately (sold for 1s.) on 27 Feb. 1710/11 and that three days later the two volumes (bound as one) appeared furnished with the new general title. The great rarity of copies of the first volume alone, as published in 1709, and the apparent non-existence of copies of the second volume alone, without the general two-volume title, indicate that when vol. ii was issued separately the general title was supplied so that the owners of the 1709 vol. i could bind up the complete Poems." They describe, also, a third issue (in two slightly different "states") of the two volumes, dating 1711 or 1712, which changes the individual title-pages of *Venus*, *Lucrece*, the *P. P.*, and the "Sonnets To Sundry Notes of Musicke" so that all bear the inaccurate legend, "Printed in the Year 1609"; and quote the following advertisement, apparently composed by Lintott himself, from the *Post-Boy*, March 3, 1710/11: "Some of these Miscellanies were printed from an Old Edition, which Mr. Congreve oblig'd me with; others from an ingenious Gentleman of the Middle-Temple, who is pleas'd to leave his old Copy with me, to shew any Person that has a mind to gratify this [*sic*] Curiosity therewith."[1]

In 1710, according to its misdated title-page,[2] Edmund Curll and E. Sanger published an unauthorized supplement, a "seventh volume," to Rowe's edition (Jacob Tonson, 1709) of Sh.'s plays. It contained *Venus*, *Lucrece*, and the "miscellany poems" from Benson's 1640 volume, the editorial work possibly being done by CHARLES GILDON, who, in any case, wrote the critical essays that are included. My friend, J. D'A. BRISCOE, tells me that "advertisements began to appear in the *Daily Courant*, June 24, 1709, promising the volume in a fortnight[3] and asking if 'to make the Notes as perfect as possible, any Gentleman . . . will please to communicate any thing of that kind.' They

[1] MALONE (*Inquiry*, 1796, p. 28) writes: "In the year 1710, Bernard Lintott . . . published our author's Poems, from copies (as I have lately discovered) furnished by Mr. Congreve, which, though not the original editions, were then considered as great curiosities; so little at that time were the shops of booksellers, or the libraries of the learned, furnished with the early impressions of the works of the English Poets."

[2] But the separate title-pages to *Venus* and *Lucrece* are correctly dated 1709.

[3] [ALLEN, who has been so kind as to verify the dates and wordings of the various eighteenth-century advertisements mentioned above, observes that the *Daily Courant* advertisement of June 24, beginning "In a Fortnight will be Publish'd," is signed by "J. Baker at the Black Boy," himself a well-known publisher, not by Curll or Sanger.]

continued all summer in the *Daily Courant*, the *Post-Boy*, and the *Tatler;*[1] and the book was finally published, after many postponements, on Sept. 3, according to the *Tatler*, or on Sept. 6, according to the *Daily Courant*." ALDEN (*M. L. N.*, 1916, XXXI, 268 f.) points out that in all but one copy seen by him the dedication is signed "S. N.," an ascription which the British Museum catalogue and JAGGARD's *Sh. Bibliography*, 1911, p. 434, accept;[2] but that in the New York Public Library copy the signature is corrected to "Charles Gildon."[3] What share, if any, Gildon had in the actual work on the text, it seems impossible to tell.

PAUL and DAWSON observe that Curll and Sanger printed *Venus* from Lintott's *Collection*, "modernizing many of the archaisms retained by Lintott and in general making it conform to the practice of the day in punctuation and the use of capitals," an observation supported by the Textual Notes (as in ll. 28, 33, 99, 102, 119, 160, 312, 363, 517, 774, 809, 833, 920, 1154) and confirmed by punctuation and spelling not noticed in them. Since Lintott's book was advertised as "This Day . . . published" on July 14, while Gildon's volume was advertised on June 24 and published early in September, it is obvious that Curll, living up to his bad reputation, had in some unauthorized way secured a set of the printed sheets of Lintott's *Venus*. But that he compared and supplemented his copy with the text of *Poems on Affairs of State* (the source of his *Lucrece*) appears to me certain from the readings in ll. 17, 50, 311, 420, 474, 516, 613, 673, 683, 702, 862, 1048, and elsewhere. Gildon, or some other person employed by the publishers, made a large number of emendations, modernizations, and errors, as in ll. 61, 94, 116, 250, 283, 306, 374, 480, 501, 518, 628, 843, 912, 966, 1075, 1122, 1137, 1139, 1186, some of which are useful in determining the source of the later editors' texts.

A revised edition, this time as a supplement to the 1714 edition of Sh.'s plays, appeared in 1714 as vol. IX. Of it ALDEN (*M. L. N.*, 1916, XXXI, 270 f., 274) writes: "The text is newly revised, and in more than a perfunctory way. . . . In reality, this 1714 volume not only gives us a new and interesting revision of the text, but was evidently used freely by Sewell and Ewing in the subsequent editions prepared by them." "If Gildon was indeed the maker of the text of 1710, there would seem to be no reason to doubt that this is his own revision of his earlier work (he lived till 1724), and we may then properly denote the two Curll texts as 'Gildon 1st' and 'Gildon 2nd.' . . . In the later editions of the eighteenth century they [the readings of 'Gildon 2nd'] recur abundantly; and so largely have the readings formerly attributed to Sewell been shown to be due to the editor of 1714, that Sewell's importance . . . dwindles decidedly. . . . If these two editions were the work of Gildon, he is the one important predecessor of Malone in the making of the text of Shake-

[1] [Thus the *Tatler* for Aug. 20, 1709, begins an advertisement of Curll and Sanger's, "Next Week will be publish'd, The Seventh Volume," etc.]

[2] ALDEN (p. 269) cites FRANK CHASE as interpreting the letters "S. N." as "Sine Nomine." FORD (*Shakespeare*, 1935, p. 14) more plausibly interprets them as "the terminal letters of Charles Gildon."

[3] Gildon is mentioned as the editor of the 1710 volume in Sewell's ed. 1725, pp. viii–xi, and again in his ed. 1728. Variant issues of Gildon's two editions are described by PAUL and DAWSON.

speare's Sonnets"—and, it should be added, of the other poems as well.

In 1725 GEORGE SEWELL made certain changes in the Gildon-Curll text and then published the result as vol. VII of Pope's 1723–1725 edition of Sh. It was re-issued as vol. VIII in the Dublin edition—"possibly unauthorized," says FORD (*Shakespeare*, 1935, p. 21)—of Pope in 1726. Sewell died on Feb. 8, 1726. Before that date he—or someone who used his name—revised his text, again with reference to Gildon, and after his death it was published as vol. X of Pope's 1728 Sh. The 1725 version sometimes follows Gildon's 1710 text (as in ll. 90, 94, 313, 574, 616, 777), in others Gildon's 1714 text (as in ll. 8, 14, 99, 183, 211, 247, 419, 454, 500, 743, 840, 1168); and, of course, advertently or inadvertently, it introduces various new readings (as in ll. 27, 118, 198, 334, 414, 739, 753, 881, and so on). The 1728 version was revised with close attention to Gildon, adopting, for example, readings that in 1725 Sewell had failed to take from the 1710 or 1714 texts (as in ll. 490, 766, 925, 1073, 1105, 1139), or else changing readings based on Gildon's first edition to those adopted in his second (as in ll. 177, 313, 574, 645, 680, 777).

The *Poems* published by THOMAS EWING at Dublin as part of his 1771 Sh.[1] is a thoroughgoing, if unjustified, revision based primarily on Lintott (see ll. 50, 68, 116, 354, 374, 420, 436, 501, 702, 1051, 1127) and secondarily on Sewell (ed. 1728). It adopts many of Sewell's readings (as in ll. 17, 275, 306, 480, 683, 739, 742, 956, 1120), but has a remarkable number of emendations or errors (as in ll. 25, 220, 229, 334, 674 f., 693, 735, 746, 841, 908) rejected by all subsequent editors. THOMAS EVANS—who, according to JAGGARD (*Sh. Bibliography*, 1911, p. 435), issued the *Poems*, "perhaps edited by E. Capell," as a supplement to CAPELL's Sh., 1767–1768—has a text slavishly based on Sewell's ed. 1728 (see ll. 8, 118, 198, 501, 728, 740, 881, 996).

The first genuinely important critical text is, of course, that in EDMOND MALONE's *Supplement to the Edition of Sh.'s Plays Published in 1778* of 1780. That eminent scholar notes (p. 403): "The earliest copy that I have seen [$Q_7$], was printed by John Harrison in 12mo, 1600, with which I have been furnished by the kindness of the rev. Dr. Farmer." Accordingly, he has many readings corresponding to those of the 1707–1775 editions, but his guesses and emendations are numerous and acute. By the time he prepared his 1790 text (*Plays and Poems of William Sh.*, vol. X) Malone had borrowed from Thomas Warton a copy of $Q_4$, so that he comes still closer to Sh.'s own words. In 1805 he finally bought a copy of the first quarto, still unique, and his edition based upon it appeared for the first time, after his death (1812), in JAMES BOSWELL's "Variorum" Sh., 1821, vol. XX. Malone's effect on the text of Sh.'s poems was immense: for the majority of scholars before 1864 he left little to do except to insert (or omit) an occasional hyphen, to change a period or comma here or there, or to modernize some archaic spelling. Even his errors continued to reappear with amusing frequency. Thus in l. 286 (ed. 1790) he misprinted *trapping* for *trappings;* over a hundred years passed before, in 1893, the original reading was restored, and only five subsequent editors have failed to reproduce Malone's error. As LEE (ed. 1905, p. 75) remarks: "It is due to Malone's example that *Venus and Adonis* and the rest of Shakespeare's non-dramatic

[1] Ewing is discussed by LA TOURETTE STOCKWELL, "Sh. and the Dublin Pirates," *Dublin Magazine*, July–Sept., 1929, pp. 29 f.

works were finally admitted to the Shakespearean canon. They fill a place in all the nineteenth-century editions of Shakespeare's works which enjoy a standard repute." But no nineteenth-century or twentieth-century editor has done textual work at all comparable to Malone's. They have, to be sure, here and there rejected errors, which no doubt he himself would have eliminated had he lived to supervise the 1821 edition; and they have here and there introduced improvements, or emendations. The most influential modern text, of course, has been that of CLARK and WRIGHT, first in the GLOBE (1864) and then in the CAMBRIDGE (1866, 1893) editions. Subsequent editors have, in general, tended to follow the Cambridge Editors; or else they have returned closer and closer to the original text in spelling—a tendency best represented in the editions of WYNDHAM, NEILSON, RIDLEY, and, above all, BULLEN and KITTREDGE. It is difficult to see what further contribution to the *text* of the poems any editor can make.

## THE DATE OF COMPOSITION

*Venus* was entered for copyright at Stationers' Hall on April 18, 1593. MALONE (*Inquiry*, 1796, p. 67 n.) quotes the following entry "in an ancient MS. Diary, which some time since was in the hands of an acquaintance of Mr. Steevens, by whom it was communicated to me: '12th of June, 1593. For the Survay of Fraunce, with the Venus and Athonay p^r^ Shakspere, xii.d.' " In the dedication (itself undoubtedly written in 1592 or 1593, shortly before the manuscript went to the printer) Sh. referred to his poem as "the first heire of my inuention." The varying interpretations of that phrase, a few supposed references (like those in ll. 507–510) to external events, the dates of certain alleged sources and analogues (especially Lodge's *Scillaes Metamorphosis*, 1589, and Marlowe's *Hero and Leander*, *ca.* 1593), and the literary merits of the poem as individual scholars see them—these are the chief points around which discussions of the date of composition have centered.

In his eds. 1780 (p. 403) and 1790 (p. 13), MALONE declared, "Our author himself has told us that this poem was his first composition." In 1778, however, in his "Attempt to Ascertain the Order in Which the Plays Attributed to Sh. Were Written" (in Reed, Sh.'s *Plays*, I, 278 f.), he had expressed his ideas in greater detail: "In our author's dedication of his *Venus and Adonis* . . . , in 1593, he tells us . . . that that poem was '*the first heir of his invention:*' and if we were sure that it was published immediately, or soon, after it was written, it would at once prove *Titus Andronicus* not to be the production of Shakspeare, and nearly ascertain the time when he commenced a dramatick writer. But we do not know what interval might have elapsed between the composition and the publication of that poem." On other grounds (pp. 279 f.) Malone was inclined to exclude *Titus Andronicus* from the Sh. canon, and in his chronological list of the plays (pp. 274 f.) the earliest ascribed with certainty to Sh. is *Love's Labour's Lost*, which is dated 1591. Apparently Malone assigned to *Venus* a date not later than 1591 and perhaps much earlier.

Adapting their interpretations from Malone, COOKE (Sh.'s *Poetical Works*, 1797, p. 13) explained "first heir" as meaning that *Venus* was Sh.'s "first poetical production"; DRAKE (*Sh. and his Times*, 1817, I, 427) insisted, "The author's positive declaration, that it was '*the first heir of his invention,*'

necessarily implies that its *composition* had taken place prior to any poetical attempts for the stage"—i. e. between 1587 and 1590; and KNIGHT (ed. 1841, p. 149) asserted, "We think that he used the words in a literal sense. We regard the Venus and Adonis as the production of a very young man, improved, perhaps, considerably in the interval between its first composition and its publication, but distinguished by peculiarities which belong to the wild luxuriance of youthful power."

More definitely still COLLIER (Sh.'s *Works*, 1844, I, cxv f.) expressed the opinion that the poem was composed before Sh. left Stratford for London (about 1586), and many later scholars have been influenced by his arguments and his phraseology: "A young man, so gifted, would not, and could not, wait until he was five or six and twenty before he made considerable and most successful attempts at poetical composition; and we feel morally certain that 'Venus and Adonis' was in being anterior to Shakespeare's quitting Stratford. It bears all the marks of youthful vigour, of strong passion, of luxuriant imagination, together with a force and originality of expression which betoken the first efforts of a great mind, not always well regulated in its taste: it seems to have been written in the open air of a fine country like Warwickshire, with all the freshness of the recent impression of natural objects." In somewhat unguarded and misleading words Collier gave the phrase in the dedication a two-fold explanation: the poem, he declared, "was quite new in its class, being founded upon no model, either ancient or modern: nothing like it had been attempted before, and nothing comparable to it was produced afterwards. Thus in 1593 he might call it, in the dedication to Lord Southampton, 'the first heir of his invention' in a double sense, not merely because it was the first printed, but because it was the first written of his productions." REARDON (*Sh. Society's Papers*, 1847, III, 143–146), discussing the relationship of *Venus* and Lodge's *Scillaes Metamorphosis*, agreed "entirely" with Collier, and argued that Sh. set, instead of followed, a literary fashion: "I take it, that . . . 'Venus and Adonis' had been handed about in manuscript among his friends; and the great probability is that Thomas Lodge had seen it before he wrote his 'Scillae's Metamorphosis,' . . . which was published in 1589. . . . [Lodge's poem was printed four years before Sh.'s,] but there seems as little doubt that the last was composed, perhaps, as long before the first was written." His arguments, now discredited, were accepted as late as 1880 by BAYNES (*Fraser's Magazine*, May, pp. 625 f.), who remarked that "all the facts and probabilities" indicate that Sh.'s poem is some years earlier than Lodge's, and that it is to be dated "between the years 1580 and 1586–7."

GERVINUS (*Sh. Commentaries*, 1849, trans. Bunnett, I, 51) declared, "The poet himself in his dedication calls Venus and Adonis his first work." In his opinion it was composed at Stratford but revised before publication. HAZLITT (ed. 1852, p. 379) merely repeats Malone's comments. BELL (ed. 1855, p. 33), HUDSON (ed. 1856, p. civ), DYCE (Sh.'s *Works*, 1857, I, xliv f.), and WHIPPLE (*Literature*, 1869, p. 61) in general follow Collier in dating the poem before 1586, though DYCE objects: "I cannot agree with him in thinking that the scenery of the poem is any evidence that such was the case. . . . I have yet to learn that the fancy of Shakespeare could not luxuriate in rural images even amid the fogs of Southwark and the Blackfriars." Collier, too, is the guide of

WHITE (ed. 1865, p. xlix) and of VON FRIESEN (*Jahrbuch*, 1867, II, 42). The former speaks of Sh.'s journeying from Stratford to London in 1585 or 1586: "Let who will believe that he went that journey without a manuscript in his pocket. For to suppose that a man of poetic power lives until his twenty-first year without writing a poem, which he then rates higher than he ever afterward will rate any of his work, is to set aside the history of poetry, and to silence those years which are most affluent of fancy and most eager for expression."

HALLIWELL-PHILLIPPS (ed. 1865, p. 243; *Outlines*, 1882, pp. 70 f.) believed that Sh.'s "first heir" probably referred only to works of a strictly poetical character, which were at the time held in far higher estimation than dramatic compositions. Accordingly, he dated it 1592. DELIUS (ed. 1872, p. 711), impressed by the artistry of its verse, diction, and character portrayal, decided that *Venus* could hardly have been composed long before its publication in 1593. But his countryman, ELZE (*Essays on Sh.*, 1874, trans. Schmitz, p. 257), argued in favor of a date before 1588. In a later work (*William Sh.*, 1876, trans. Schmitz, pp. 96, 114 f., 314) Elze expressed his belief that *Venus* was written during the "storm and stress period" of Sh.'s marriage (1583–1585), "for if any poetic work possesses internal evidence it is this one, where every line exhibits the immoderate sensual fervour of youth." Indeed, "it is very likely that the poem was Shakespeare's first production in the actual sense of the word, and that he brought it with him from Stratford to London, where it was circulated in manuscript till Southampton accepted the dedication, and the poem then found a publisher." FURNIVALL (*New Sh. Society's Transactions, 1875*, pp. 150 f.) placed the date of composition in 1588. He wrote: "Dr Brinsley Nicholson points out two lines in this poem, 508, 510, which seem to show that it was written in . . . 1593. . . . But Mr R. Simpson, after compiling a list of analogous allusions, . . . urges that a *dangerous year* is not necessarily an actual plague year like 1593; and that a year from which *the plague is banisht* is certainly not a year in which the plague rages. The reference is to a year for which the star-gazers prophesied calamity, so making it dangerous, but in which no evil (to speak of) happened. . . . Such a year of non-fulfilld prophecies was 1588—about which Dr John Harvey of King's Lynn, Norfolk, wrote his *Discoursive Probleme concerning Prophesies* (1588)."[1] The date 1588, though Furnivall (ed. 1877, pp. xxxi f.) soon abandoned it for 1590–1593, was accepted by FLEAY (*Sh. Manual*, 1876, p. 22). He, in turn, in his *Chronicle History* (1886, pp. 20, 112 f.), shifted his ground, arguing that Sh. was occupied during the greater part of the autumn of 1592 in writing *Venus*. At that time a plague was raging, and hence "no new plays were required of him, nor even rehearsals; the players travelled and acted old plays only." The disputed "first heir" phrase "may mean his first published work; but more probably means the first production in which he was sole author, his previous plays having been written in conjunction with others." DOWDEN (*Shakspere*, 1877, p. 81) weighed the various interpretations as follows: "Did Shakspere mean by this that *Venus and Adonis* was written before any of his plays, or before any plays that were strictly original—his own 'invention?' or does he, setting plays altogether apart, which were not looked upon as litera-

[1] See the notes to ll. 507–510.

ture, in a high sense of the word, call it his first poem because he had written no earlier narrative or lyrical verse? We cannot be sure. It is possible, but not likely, that he may have written this poem before he left Stratford. . . . More probably it was written in London, and perhaps not long before its publication." ISAAC (*Jahrbuch*, 1884, XIX, 234), basing his faith on a series of parallel passages, concluded that *Venus*, *The Two Gentlemen*, and a number of the sonnets were composed in 1589. KOCH (Sh.'s *Leben*, 1884, p. 120), on the contrary, believed: "Whether or not the first draft was composed in Stratford, the poem, as it lies before us, can have been written only after Shakespeare had been in London for some time, and not before 1590." He favored (p. 178) a date of 1592, when Sh. is alleged by certain scholars to have visited Italy.

SYMONS (*Venus*, 1885 facsimile, pp. vii, ix) reversed the arguments of Collier and Reardon and dated the poem 1592–1593, making his decision on the ground of literary fashion and Sh.'s fondness for it: "Now the question is, Was not the poem *Venus and Adonis*, published in 1593, after seven years life in London, a likely, natural, nay almost necessary outcome of his position and surroundings, and of the ideas of poetry then in vogue? It is not at all necessary to believe that the poem was literally 'the first heir of his invention'; composed long before its dedication to Lord Southampton, and before any of his plays had been written. In the first case it would be a false start; in the other, a deflection; and it is not difficult to see why the writing it would still be natural, even though Shakspere had already written, as is generally thought, four or five fine plays. . . . Just as in his plays he reflected contemporary fashions, glorified; so in his poems he was content again to reflect, alike glorified, that other literary mode which competed with the drama, and in some ways distanced it."

In 1890 DÜRNHÖFER (Sh.'s *Venus*, pp. 5–7) rapidly reviewed the various theories, and, after accepting Delius's opinion on the mature style of the poem, supported his own position by reference to the four sonnets on Venus and Adonis (IV, VI, IX, XI) that are found in the *P. P.* (though there is no evidence, and indeed little probability, that they are Sh.'s). He considered them to be preliminary sketches composed before Sh. left Stratford, because "it is scarcely conceivable that, after his great epic work on Venus and Adonis, Shakespeare would have written four smaller poems dealing with the same subject." *Venus*, then, must have been written in 1592–1593, and "the first heir of my invention" means only that, while a student of Ovid at the Stratford grammar-school, Sh. conceived the idea of using the Venus-Adonis story as the subject of his first pretentious poem. At the same time VERITY (ed. 1890, p. 343) concluded that "the year of the publication of Venus and Adonis was also the year of its composition." In 1894 SARRAZIN (*E. S.*, XIX, 352–359), arguing largely from the point of view of its mature style, decided that the poem was composed in the summer of 1592. Two years later (*Jahrbuch*, 1896, XXXII, 155) he bolstered his opinion by an enumeration of parallel passages in the poem and various early plays, like *The Two Gentlemen*, *A Midsummer Night's Dream*, *Romeo and Juliet*, and others. Finally, in 1897 (Sh.'s *Lehrjahre*, pp. 132–148) he made a study of certain stylistic devices and parallel expressions, which confirmed his faith in the date of 1592 otherwise arrived at. GOLLANCZ (ed. 1896, pp. vii f.) thought a date around 1593 plausible. He adopted one common explanation of the debated phrase of the dedication:

"By the term 'invention' Shakespeare probably implied lyrical or epic poetry, as opposed to dramatic writings; and with reference to the latter it must be remembered that no Shakespearian play had as yet been printed."

WYNDHAM (ed. 1898, p. 217) returned for his evidence to ll. 507–510 (see the notes), which he took to be a reference to the plagues of July–December, 1592, when the theaters were closed. He considered it probable "that Shakespeare wrote the poem during the enforced idleness of the second half of the year 1592." He insisted, also, that the "naked bed" of l. 397 is an "echo" of a much-ridiculed line in Kyd's *Spanish Tragedy*, a play acted by Sh.'s company in 1592. "This echo," he remarked (p. 216), "may therefore suggest that Shakespeare wrote *Venus and Adonis* not long before its publication." But "naked bed" (see l. 397 n.) is too common a phrase to be of any real significance in this connection.

"The over-luxuriant style," according to BRANDES (*William Sh.*, 1898, I, 67), "betrays the youthful hand, and we place it [*Venus*], therefore, among Shakespeare's writings of about 1590–91." But scholars continue to disagree. Thus BROHM (*Sh.'s Venus*, 1899, p. 18) concludes that *Venus* "probably was not composed before 1589," even though it is "very possible that the subject itself occupied the poet as a hot-blooded youth even at Stratford," while KELLNER (*Shakespeare*, 1900, p. 11) argues for a date earlier than 1586–1587. The latter's words are: "Even if, in his dedication to Southampton, Shakespeare had not called the poem the first heir of his invention, we should know that it was composed, not in a hot London garret, but in the pastoral country of Warwickshire. It is the work of a young man."

LEE in various publications, as in his *D. N. B.* sketch (1897) and his 1898 *Life* of Sh., emphasized his conviction that *Venus* is an early work which the poet revised just before publication. Thus in his ed. 1905 (pp. 12–14) he discussed "first heir," and concluded: "The needs of the situation are, however, easily satisfied by the assumption that *Venus and Adonis* was written, or at any rate sketched out, several years before it was published. The theory, which there is abundant internal and external testimony to justify, that this tale in verse was in all essentials the earliest of Shakespeare's experiments in poetry, does not exclude the likelihood that it was freshly elaborated before it was printed. There is indeed ground for the suggestion that the work lay in manuscript in the author's desk through four or five summers, during which it underwent occasional change and amplification. Shakespeare's assurance that the poem was the first-fruits of his mighty faculty is amply confirmed by its tone and subject. Neither makes it easy to quarrel with the conclusion that it was originally drafted while the poet's quick sympathetic intelligence was first growing conscious of its power." Lee enumerated certain faults of the poem which reflect inexperience and immaturity. Finally, "nearly all the figures are . . . drawn from a somewhat narrow round of homely experience, from the sounds and sights of rural or domestic life. The 'froward infant still'd with dandling,' the changing aspects of the sky, the timid snail creeping into its shell, the caterpillar devouring foliage, are among the objects which are employed by the poet to point his moral. All betray an alert familiarity with everyday incidents of rustic existence. The fresh tone and the pictorial clearness of the many rural similes in the *Venus and Adonis* seem, in fact, to embody the poet's early impressions of the country-side,—impressions which

lost something of their concrete distinctness and filled a narrower space in his thought in adult years, amid the multifarious distractions of the town." In 1909 (*Quarterly Review*, April, p. 460) Lee insisted again that "there is good reason to believe that [*Venus* and *Lucrece*] . . . were designed in very youthful days, before the poet's ambition centred in drama."

As Lee continued the theories of Collier, HERFORD (ed. 1899, pp. 251 f.) reverted to Symons's method, deciding that *Venus* was written in imitation of fashions prevailing from 1590 to 1593. "First heir" means "probably that it was the first of his lyrical or narrative Poems, not that it had preceded all his plays. Its production falls without doubt within the three years preceding its appearance." RUSDEN (*William Sh.*, 1903, p. 7), however, agreed with the arguments of Baynes (1880) that the poem was in all likelihood written before Sh. left Stratford; and, similarly, BRANDL (*Jahrbuch*, 1904, XL, 235), without giving a specific date, asserted that *Venus* "can easily have been 'the first heir of his invention,' earlier than any of his plays." COLLINS (*Studies in Sh.*, 1904, p. 108) thought that the phrase means "either that *Venus and Adonis* was written long before it was printed—I do not wish to indulge in conjecture, but it seems to me highly probable that it was composed at Stratford before he came up to London, as early perhaps as 1585—or that for some reason he did not regard his early dramas as heirs of his invention. What is certain is . . . that he was writing plays before 1593." According to NEILSON (ed. 1906, p. 1136) the "more plausible hypothesis" is that "the poem had at least been sketched some years before" 1593. SMEATON (*Shakespeare*, 1911, pp. 140 f.) suggested "some time between 1587 and 1592" as an appropriate date; HARRIS (*Man Sh.*, 1909, p. 373), "1587 or even earlier"; and BROWN (ed. 1913, pp. vii f.), 1592–1593. MEISSNER (*Jung-Sh.*, 1914, p. 91) restated the old notion that *Venus* was begun much earlier than 1593 and completed during the plague year shortly before its publication. ACHESON (*Sh.'s Sonnet Story*, 1922, p. 52 [cf. p. 16]), who connected it with his pet Southampton theory of the *Sonnets*, assigned it to the period between September, 1591, and the end of 1592.

But ADAMS (*Life*, 1923, pp. 148 f.) sees "no good reason" for thinking "that the poem was produced during Shakespeare's Stratford period. . . . Even if we grant the possibility that it was first drafted in Stratford, we can affirm with confidence that it was subjected to a thorough revision in London during the winter and early spring of 1592–93." ELIZABETH BECKWITH (*J. E. G. P.*, 1926, XXV, 230 f.) asserts that the poem was originally written in 1591, but reworked in 1593. But such compromise theories get short shrift from FEUILLERAT (ed. 1927, pp. 175 f.), who has no doubt that *Venus* "was written between August, 1592, when the plague broke out and the theatres were closed, and April 8, 1593." In his view the references in ll. 359 f. to dumb-play and chorus indicate "that Shakespeare, as he wrote, was full of his theatrical experience." CHAMBERS (*William Sh.*, 1930, I, 545) likewise favors "the plague year of 1592." RIDLEY (*William Sh.*, 1936, p. 11) thinks "first heir" means, "if we are to take the words at their face value, the first work he wrote," an opinion totally opposite to that of KITTREDGE (ed. 1936, p. 1451): "These words by no means imply that it was the first thing he had ever written. Before 1593 he had certainly done a good deal of dramatic composition. . . . None of his work, however, had been published when VENUS AND ADONIS

appeared. . . . Probably it was written not long before the date of publication, perhaps in 1592."[1]

Though scholars have made lavish use of such adverbs as "certainly," "undoubtedly," and "unquestionably," there is still no general agreement about the date of composition. The following list gives in summary—and hence arbitrary—form the views of a number of prominent writers on the matter.

| | |
|---|---|
| ADAMS | 1592–1593 |
| BAYNES | 1580–1587 |
| BRANDES | 1590–1591 |
| BROWN | 1592–1593 |
| CHAMBERS | 1592 |
| COLLIER | Before 1586 |
| COLLINS | 1585 |
| DELIUS | About 1593 |
| DOWDEN | About 1593 |
| DRAKE | 1587–1590 |
| DYCE | Before 1586 |
| ELZE | Before 1588; 1583–1585 |
| FEUILLERAT | 1592–1593 |
| FLEAY | 1588; 1592 |
| FURNIVALL | 1588; 1590–1593 |
| GERVINUS | Before 1586, revised later |
| GOLLANCZ | About 1593 |
| HALLIWELL-PHILLIPPS | 1592 |
| HARRIS | 1587 or earlier |
| HAZLITT | About 1586 |
| HERFORD | 1590–1593 |
| HUDSON | Before 1586 |
| ISAAC | 1589 |
| KELLNER | Before 1586 |
| KITTREDGE | 1592 |
| KNIGHT | Before 1586, revised later |
| KOCH | 1592 |
| LEE | 1588 or 1589, revised later |
| MALONE | Before 1591 |
| NEILSON | Some years before 1593 |
| SARRAZIN | Summer of 1592 |
| SMEATON | 1587–1592 |
| SYMONS | 1592–1593 |
| VERITY | 1593 |
| WHITE | Before 1585 or 1586 |
| WYNDHAM | Second half of 1592 |

## THE SOURCES

### Scholarly Opinion

Of the almost world-wide distribution of the Venus-Adonis story LEE (ed. 1905, pp. 14–25) gives a detailed account. He remarks (p. 16) that the tale "of Venus and Adonis, which had its source in Phoenician or Assyrian mythology, was absorbed at an early period by the religion of Greece." Elegiac hymns on the death of Adonis were written by Sappho and Praxilla, idylls by Theocritus and Bion. In Latin Ovid narrates the story in his *Metamorphoses*, X, 519–559, 708–739. And from Ovid and Bion it became popular in renaissance Italy, where in the late fifteenth and early sixteenth centuries it was told in Latin verse by Alciati, Sannazaro, Minturno, and others. An Italian version of Bion's idyll was printed in 1535, and other Italian poems on Adonis were composed by M. G. Tarcagnota, Lodovico Dolce, Girolamo Parabosco, G. B. Marino. In France names connected with the story are

[1] The "Oxfordians," of course, disagree with all the ideas summarized above. Thus PERCY ALLEN (*Life Story of Edward de Vere*, 1932, p. 366) informs us, "The poem was first written [by the seventeenth Earl of Oxford] somewhere about the period of the late 'seventies."

those of Melin de St. Gelais, Jean Passerat, Gabriel le Breton;[1] in Spain, D. H. de Mendoza, Juan de la Cueva, and Lope de Vega.

The question of what sources Sh. used arises from the peculiar twist he gives to the Ovidian story that is the foundation of his poem. In the *Metamorphoses* (X, 523) Ovid, as POOLER (ed. 1911, p. xxxi) observes, "was at some pains to state that Adonis was not a boy but a man." The man Adonis in Ovid's narrative shows no reluctance to the amorous advances of Venus, and the unnatural coldness of Sh.'s boy-hero has no parallel there. Many commentators believe that Sh. got the idea for his plot and characterization from another story of Ovid's, that telling (IV, 285–388) how Hermaphroditus, a youth of fifteen, repulses with scorn the impassioned wooing of the nymph Salmacis. Others suggest Ovid's fable of the sixteen-year-old Narcissus and the nymph Echo (III, 341–510) or English poems in which this confusion of Adonis and Hermaphroditus had already been made. The battle of words is drawn, not ended.

MALONE (ed. 1790, p. 13) started the discussion with his pronouncement that "this subject was probably suggested to Shakspeare either by Spenser's description of the hangings in the *Lady of Delight's* Castle, FAERY QUEEN. B.III.c.1.st.34, et seq. . . . or by a short piece entitled *The Sheepheard's Song of Venus and Adonis*, subscribed with the letters H. C. (probably Henry Constable,) which, I believe, was written before Shakspeare's poem; though I have never seen any earlier copy of it than that which we find in *England's Helicon*, 1600. He had also without doubt read the account of Venus and Adonis in the tenth book of Ovid's *Metamorphoses*, translated by Golding, 1567, though he has chosen to deviate from the classical story, . . . following probably [H. C.]."

Little need be said of "The Sheepheards Song of Venus and Adonis," a ballad first printed in *England's Helicon*, 1600 (ed. Rollins, I, 174–177), and signed "H. C."[2] BELL (ed. 1855, pp. 34 f.) saw no reason to suppose that it antedated Sh.'s *Venus*, since "Constable would have included it in his collection in 1594, had it been then written." HUDSON (ed. 1856, p. 4), as often, merely copied Bell's words. Of later commentators DELIUS (ed. 1872, p. 711) and DOWDEN (*Shakspere*, 1877, p. 81) were unable to decide which author borrowed from the other, whereas FURNIVALL (ed. 1877, p. xxxi) contented himself with asserting that "Constable's best poem . . . treats the same topic as Shakspere's first," and SYMONS (*Venus*, 1885 facsimile, p. xiii) and POOLER (ed. 1911, p. xxviii) concluded that "Constable" imitated Sh. DÜRNHÖFER, entitling his thesis *Shakespeares "Venus und Adonis" im Verhältnis zu Ovids Metamorphosen und Constables Schäfergesang* (1890, pp. 39–43), argued that Sh. was the copier. WYNDHAM (ed. 1898, p. lxxx) could not answer the question, though he was inclined to the opinion that H. C.'s poem "may have been written before Shakespeare's *Adonis*"; while BROHM (*Sh.'s Venus*, 1899, p. 15), following Dürnhöfer, considered it "more probable that Shakespeare made use of Constable's production, than that, on the contrary, Constable wrote his work with our poet for his model." To ANDERS (*Sh.'s Books*, 1904, p. 26) "it has the appearance of being a tame copy of" *Venus*, and to PORTER (ed. 1912,

[1] For Ronsard see the notes to ll. 110, 127 f., 1019.

[2] See the notes to ll. 416 and 589 f.

p. 51) its date "agrees with the marks it bears of being a ballad-like echo of Shakespeare's poem." BROWN (ed. 1913, pp. xi f.), however, pondered the matter at some length, giving five points which he thought might indicate that *Venus* was based on H. C.'s verses. Few scholars since Brown have even considered the possibility of Sh.'s being the borrower; FEUILLERAT (ed. 1927, p. 173) is "pretty certain that this piece is an imitation of Shakespeare's poem"; and in my own opinion "The Sheepheards Song" is a broadside ballad frankly modeled on *Venus*. The discovery (see pp. 453 f., below) that it was published in a 1612 ballad anthology and that the initials "H. C." refer not to Henry Constable but, in all probability, to Henry Chettle should remove this song from future consideration in studies of Sh.'s sources.

In a note on "Rose-cheekt Adonis," l. 3, MALONE (ed. 1790, p. 14) remarks that "our authour perhaps remembered Marlowe's *Hero and Leander*," *ca.* 1593, I, 93, where the identical phrase occurs. Again (p. 73), in support of the statement that in *Venus* Sh. "followed the story as he found it already treated by preceding English writers," he mentions that "Marlowe, who indisputably wrote before Shakspeare, had in like manner represented Adonis as 'insensible to the caresses of transcendent beauty.' In his *Hero and Leander* [I, 11–14] he thus describes the lady's dress":

> Her wide sleeves green, and bordered with a grove,
> Where Venus in her naked glory strove
> To please the careless and disdainful eyes
> Of proud Adonis that before her lies.[1]

Then in his ed. 1821 (pp. 87 f.) Malone quotes a song from Greene's novel, *Greenes Neuer too late*, 1590 (Grosart's Greene, VIII, 75–77), which presents the goddess of love, scorned by Adonis, as pleading:

> Sweet *Adon'* darst not glaunce thine eye
> *N'oseres vous, mon bel amy,*
> Vpon thy *Venus* that must die,
> *Ie vous en prie,* pitie me:
> *N'oseres vous, mon bel, mon bel,*
> *N'oseres vous, mon bel amy.*
>
> See how sad thy *Venus* lies,
> *N'oseres vous, mon bel amy,*
> Loue in heart and teares in eyes,
> *Ie vous en prie,* pitie me:
> *N'oseres vous, mon bel, mon bel,*
> *N'oseres vous, mon bel amy.*[2]

Later scholars, like LEE (ed. 1905, p. 31), have called attention to another lyric in Greene's *Perimedes the Blacke-Smith*, 1588 (Grosart's Greene, VII, 88 f.), which also has an Adonis somewhat on the order of Sh.'s. The first of its four stanzas runs:

[1] For similarities between *Venus* and *Hero and Leander* see the notes to ll. 3, 161, 263, 443 f., 453, 473 f., 733–738, 751, 768, 947, 985 f., 1082. See also pp. 395–400, below.

[2] Seven further stanzas follow.

In *Cypres* sat fayre *Venus* by a Fount,
Wanton *Adonis* toying on her knee:
She kist the wag, her darling of accompt,
The Boie gan blush, which when his louer see,
She smild, and told him loue might challenge debt
And he was yoong and might be wanton yet.

Obviously Malone believed that Sh.'s conception of Adonis owed much to Marlowe, perhaps something to Greene; but, puzzled by its origin, he made a reasonable suggestion (ed. 1821, p. 88): "I have not been able to ascertain who it was that first gave so extraordinary a turn to this celebrated fable, but I suspect it to have proceeded from some of the Italian poets."

Nearly everybody who has discussed the sources of *Venus* since 1821 has given pride of place to Ovid's *Metamorphoses*.[1] BAYNES (*Fraser's Magazine*, Nov., 1879, pp. 604–621; Jan., May, 1880, pp. 83–102, 619–641) sought to prove that during his school-days Sh. read widely in the Latin texts of Ovid. The same thesis has more recently been upheld by RICK (*Jahrbuch*, 1919, LV, 35–53) and FRIPP (*Sh. Studies*, 1930, pp. 98–128). In spite of Jonson's comment on his small Latin, almost nobody now doubts that Sh. did read Ovid in the original. His familiarity with Ovid in *Venus* "clearly agrees," says PETER ALEXANDER (*Sh.'s Henry VI and Richard III*, 1929, p. 141), "with the tradition that in his youth Shakespeare was a schoolmaster." There is, however, no more reason to suppose that he avoided Golding's popular verse translation of the *Metamorphoses*, which was completed in 1567, than there is to postulate a like self-denial on the part of present-day Latin readers and teachers where the Loeb Classical Library translations are concerned.

But opinions differ. MALONE (ed. 1821, p. 48) intimated that ll. 619–621 show verbal borrowings from Golding (VIII, 376–380, sig. O4$^{v}$) on the Calydonian boar:[2]

His eies did glister blud and fire: right dreadfull was to see
His brawned necke, right dredfull was his haire which grew as thicke
With pricking points as one of them could well by other sticke.
And like a front of armed Pikes set close in battell ray
The sturdie bristles on his back stoode staring vp alway.

Many subsequent writers have adopted the hint. BELL (ed. 1855, p. 35) merely generalizes, "It was not necessary that Shakspeare should have read it [Ovid] in the original, as the fables were all well known in English." He is echoed by HUDSON (ed. 1856, p. 3), who asserts that Golding "probably furnished Shakespeare the story," and in this decision DELIUS (ed. 1872, p. 711)

[1] See the notes to ll. 47, 161 f., 177, 362 f., 529, 631–633, 674–676, 829–852, 883–885, 1115 f., 1168. For alleged borrowings from Virgil see the notes to ll. 267, 285, 531, 629, 658, 1028. TSCHISCHWITZ (*Jahrbuch*, 1873, VIII, 36) says that literary historians are accustomed to say that Sh.'s subject was borrowed from the *Metamorphoses*, bk. X, but actually nothing is borrowed except the names and the origin of a flower from Adonis's blood. Otherwise the entire poem is Sh.'s independent invention not only as to the contents and structure but also the coloring, the costumes, the stanza-form, and the episodes.

[2] See also the notes to ll. 161 f., 704, 710, 1193.

concurs. BAYNES (*Fraser's Magazine*, Jan., 1880, p. 99) declares that Sh.'s knowledge and use of the translation are indisputable. None the less, scholars continue to dispute.

Thus while WILHELM STEUERWALD (*Lyrisches im Sh.*, 1881, pp. 7 f.) agrees with Baynes, on the contrary to ROLFE (ed. 1883, p. 15) there is "no clear evidence" of Sh.'s borrowings in *Venus* from Golding; and to VERITY (ed. 1890, p. 343) "whether the poet read Ovid in the original or in Golding's translation is an open and unanswerable question"—a question which DÜRNHÖFER (Sh.'s *Venus*, 1890, pp. 34–39), proceeds to answer by insisting that Sh. is indebted only to the Latin, not at all to the translation. But in 1929 HAZELTON SPENCER (*M. L. N.*, XLIV, 435–437) showed that Dürnhöfer's decision was largely based upon his own verbal error in copying (that is, upon his erroneous statement that in the line corresponding to Sh.'s l. 674 Golding translated Ovid's *lepores* as *harts*, not *hares*), and he concluded: "There are too many verbal identities between Shakespeare and Golding to make it possible to accept Dürnhöfer's theory of the relation between the two poems. If not actually on his desk, Golding's translation must have been definitely in Shakespeare's mind when he composed his description of the boar." According to ROOT (*Classical Mythology in Sh.*, 1903, p. 33), "it is impossible to say with any certainty" whether Sh. read Ovid or Golding, though the boar-passage sounds like the latter. DOWDEN (ed. 1903, p. xvii) is sure that Sh. "read in the original and also in Golding's translation," and with equal assurance COLLINS (*Studies in Sh.*, 1904, p. 19) declares, "That Shakespeare was acquainted with Golding's translation is certain, and . . . he may possibly have followed Golding and not Ovid. . . . It is . . . just as likely that he followed the original as that he followed the translation." LEE (ed. 1905, p. 20) finds it "beyond reasonable doubt . . . that Shakespeare's eye caught direct" the description of the Calydonian boar in Golding's pages,[1] and BROWN (ed. 1913, p. ix) is fully as "certain that he [Sh.] . . . made direct use of Golding's translation." FRIPP (*Sh. Studies*, 1930, pp. 98–128) devotes much space to the effort of proving that Sh. knew only the Latin, not the "clownish translation." But "everyone knows," asserts BUSH (*Mythology and the Renaissance Tradition*, 1932, pp. 142 f. n.), that Shakespeare was acquainted with both,[2] and LATHROP (*Translations from the Classics*, 1933, p. 129) agrees that Sh.'s familiarity with Golding is "well known." On the contrary, RIDLEY (ed. 1935, p. vii) is undecided about the matter, which KITTREDGE (ed. 1936, p. 1451) disposes of in a crisp sentence, eliminating Golding from consideration.

Scholars likewise disagree about other sources suggested for Sh.'s poem.

[1] In the *Quarterly Review*, April, 1909, p. 458, Lee writes: "The phraseology of Golding's translation so frequently reappears in Shakespeare's page . . . as almost to compel the conviction that Shakespeare knew much of Golding's book by heart." It is noticeable that here he mentions no other source for *Venus* than Ovid (pp. 460 f.): "The theme of 'Venus and Adonis' comes direct from the Metamorphoses, though Shakespeare has woven together more than one thread of story. . . . [He echoes] the Latin poem with signal fidelity . . . [and] catches more fully than any foreign or domestic effort the glow of the Ovidian fire."

[2] See the notes to ll. 815 f.

Thus COLLIER (Sh.'s *Works*, 1844, I, cxv) ignored Malone, saying that *Venus* "was quite new in its class, being founded upon no model, either ancient or modern: nothing like it had been attempted before." In a foot-note he admits that "the work that comes nearest to it, in some respects, is Marlowe's 'Hero and Leander'; but it was not printed until 1598, and although its author was killed in 1593, he may have seen Shakespeare's 'Venus and Adonis' in manuscript: it is quite as probable, as that Shakespeare had seen 'Hero and Leander' before it was printed." Collier's view (see p. 385, above) that *Venus* was composed before 1586 naturally affected his opinion about Marlovian influence, and "in this view," says REARDON, "I entirely concur."

Reardon in 1847 (*Sh. Society's Papers*, III, 143–146) drew attention to resemblances between *Venus* and Lodge's *Scillaes Metamorphosis*, 1589 (often called, from its running-title, *Glaucus and Scilla*). "Lodge's poem," he remarked, "is written in the same stanza, and in various other points seems to adopt 'Venus and Adonis' as a model: nay, near the commencement of it, the author actually adverts to the same incidents, and in terms which read exactly as if he had endeavoured to adopt the same style." The stanzas he referred to run (in the Hunterian Club reprint, p. 10) thus:

> He that hath seene the sweete *Arcadian* boy
> Wiping the purple from his forced wound,
> His pretie teares betokening his annoy,
> His sighes, his cries, his falling on the ground,
> The Ecchoes ringing from the rockes his fall.
> The trees with teares reporting of his thrall:
>
> And *Venus* starting at her loue-mates crie,
> Forcing hir birds to hast her chariot on;
> And full of griefe at last with piteous eie
> Seene where all pale with death he lay alone,
> Whose beautie quaild, as wont the Lillies droop
> When wastfull winter windes doo make them stoop:
>
> Her daintie hand addrest to dawe her deere,
> Her roseall lip alied to his pale cheeke,
> Her sighes, and then her lookes and heauie cheere,
> Her bitter threates, and then her passions meeke;
> How on his senseles corpes she lay a crying,
> As if the boy were then but new a dying.

But because he set the date of composition of *Venus* before 1585, Reardon concluded that Lodge had seen Sh.'s poem in manuscript, and that he wrote his own verses in imitation of it. COLLIER (ed. 1858, p. 482) took account of this new idea, only to say that Lodge "may, or may not, have seen Shakespeare's production in manuscript." Necessarily, he could not postulate any influence of Lodge on Sh.

BELL (ed. 1855, p. 34) presumes that with Spenser's Adonis in *The Faery Queen* Sh. "must have been familiar; but the use he makes of the story is altogether different, not only in its greater amplitude of detail... but in its incidents, colouring, and *dénouement*." HUDSON (ed. 1856, pp. 3 f.), as usual,

paraphrases Collier and Bell, announcing that Sh.'s "treatment of the subject is eminently original and inventive." FURNIVALL's discussion (ed. 1877, p. xxxi) is general and unilluminating; he mentions the likeness of Lodge's poem to Sh.'s, but voices no opinion of how the likeness arose. BAYNES's study of Sh.'s learning, already mentioned, the most important since that of WILLIAM MAGINN (*Fraser's Magazine*, Sept., Oct., Dec., 1839, pp. 254–273, 476–490, 647–666), led him to decide (May, 1880, pp. 629–632) that the poet took over from Ovid not only the Venus-Adonis story, but also ideas and phrases from the Hermaphroditus and Calydonian hunt stories. Furthermore, he was greatly impressed (p. 626) by the resemblance of Sh.'s and Lodge's poems, and, "but for the chronological difficulty,"—that is, his belief that *Venus* was composed before 1586,—he would have accepted Lodge as Sh.'s model. Whether he thought that Lodge imitated Sh. he failed to tell.

Many scholars have commented on the stanza-form of *Venus* as an argument for Lodge's influence. Hence it seems odd to find TSCHISCHWITZ writing (*Jahrbuch*, 1873, VIII, 36) that Sh. showed "complete independence" of his predecessors because, "in contrast to the nine-line Spenserian stanza and the ottava rima, which were the earlier favorites," he chose a stanza of six lines. SACHS (*Jahrbuch*, 1890, XXV, 134 f.) agrees with Tschischwitz, suggesting that Sh. based his stanza-form on verses which he read among the commendatory poems in *The Faery Queen*, 1590. But no stanza-form is commoner in Elizabethan times than that of *Venus*.

GOLLANCZ (ed. 1896, pp. vii f.) objects to the theory of Sh.'s indebtedness to Marlowe. "There is," he says, "no direct evidence of Shakespeare's knowledge" of *Hero and Leander* before 1598, and Marlowe's "rose-cheek'd Adonis" "was perhaps therefore a reminiscence of the opening lines of Shakespeare's poem, and the debt was not the other way." He admits, however, that to Lodge's poem *Venus* "seems to have been indebted for its versification, as perhaps also for much of its characteristic tone and diction." WYNDHAM (ed. 1898, pp. lxxix–lxxxi) asserts that Sh. "may have been guided" by Lodge in his choice of stanza, though *Venus* "is, in all essentials, utterly unlike Lodge's *Scylla*," and that Ovid's Hermaphroditus provided Sh. with all the material he needed and used in his characterization of Adonis. HERFORD (ed. 1899, pp. 251 f.) mentions Spenser's *Faery Queen*, Lodge's *Scillaes Metamorphosis*, and Marlowe's *Hero and Leander*, and says: "It is hardly doubtful that Shakespeare knew all three. But it was the second alone which palpably attracted and influenced him." Lodge's stanzas quoted on p. 395, above, are "an essay in the same scheme of colour and in the same effects of verbal melody over which Shakespeare shows so secure a mastery in the poem before us. . . . To Ovid's tale of Adonis . . . he owed very little." According to DOWDEN (ed. 1903, p. xx), "one can hardly doubt that the author of *Venus and Adonis* had read with pleasure of the imagination and of the ear Lodge's *Glaucus and Silla* [sic]"; whereas ROOT (*Classical Mythology in Sh.*, 1903, pp. 31 f.) decides that for "the bashfulness and persistent coldness of Adonis . . . the story of Salmacis is unquestionably the source," as it is of sonnets IV and VI in the *P. P.*, "which are accepted as Shakespeare's." ANDERS (*Sh.'s Books*, 1904, pp. 25 f.), also, believes that the Ovidian stories of Venus and Adonis, Salmacis and Hermaphroditus, and the Calydonian boar "inspired" the poem. He refers to Spenser, Lodge, and Marlowe "without insisting on any connection with

Shakespeare's poem," though later he says (p. 91) that Sh. "must have known . . . [*Hero and Leander*] by heart," since *Venus* and *Lucrece* "drew much of their inspiration from it," and that (p. 92) it "no doubt . . . was Shakespeare's model." BULLEN (*Venus and Adonis*, 1905, pp. [53 f.]) merely makes the general statement that "Titian's famous picture in the National Gallery affords sufficient proof that Shakespeare was not the first to depict Adonis' coldness."

LEE (ed. 1905, pp. 29–34) goes into great detail about Sh.'s sources, real and assumed. He mentions *Astrophel*, 1586, in which Spenser "figuratively credited his hero [Sidney] with Adonis' precise manner of death," and which has a "curious identity of tone" with *Venus*, as well as the same stanza-form; Greene's lyrics (see pp. 392 f., above); and Marlowe's *Hero and Leander*. To the last poem Sh. makes "a plain acknowledgement of obligation" when he borrows "the epithet 'rose-cheek'd' . . . in the third line of his own poem." "Marlowe's genius," we are informed, "exercised a powerful fascination over Shakespeare's youth, and in all probability under such influence Adonis' disdain of the goddess of beauty became the central motive of his first poem." Sh. then developed "Marlowe's hint" from Ovid's story of Hermaphroditus, being helped by a careful study and imitation of Lodge's *Scillaes Metamorphosis*, a story based on Ovid's *Metamorphoses*, XIII, 900–968. Like Sh., "Lodge radically changed his Ovidian material. The Latin version presents a normal pursuit of a modest maiden Scylla by an impassioned lover Glaucus. Lodge took on himself to reverse the position of the man and woman. His tale tells of the refusal of Glaucus to countenance the lascivious advances of Scilla. . . . He develops the woman Scilla's eager passion with a richness of detail, which is not found in Ovid's legend of Salmacis, and which Shakespeare's *Venus and Adonis*, alone in literature, seems to rival. To Lodge's *Glaucus and Scilla* Shakespeare's verse obviously owes much. Innumerable are the touches in which Venus's yearning appeals to Adonis, as told by Shakespeare, recall Scilla's yearning appeals to Glaucus, as told by Lodge."[1]

Lee compares the following stanzas from Lodge (Hunterian Club reprint, p. 26) with Sh.'s ll. 829–840, 847–852:

> *Eccho* her selfe when *Scilla* cried out *O loue!*
> With piteous voice from out her hollow den
> Returnd these words, these words of sorrow, (*no loue*)
> No loue (quoth she) then fie on traiterous men,
> Then fie on hope: then fie on hope (quoth *Eccho*)
> To euerie word the Nimph did answere so.
>
> For euery sigh, the Rockes returnes a sigh;
> For euerie teare, their fountaines yeelds a drop;
> Till we at last the place approached nigh,
> And heard the Nimph that fed on sorrowes sop
> Make woods, and waues, and rockes, and hills admire
> The wonderous force of her vntam'd desire.
>
> *Glaucus* (quoth she) is faire: whilst *Eccho* sings
> *Glaucus* is faire: but yet he hateth *Scilla*

[1] See also the notes to ll. 331–334, 589 f., 601–604.

The wretch reportes: and then her armes she wrings
Whilst *Eccho* tells her this, he hateth *Scilla*,
No hope (quoth she): no hope (quoth *Eccho*) then.
Then fie on men: when she said, fie on men.

*Venus* was published about April, 1593, *Scillaes Metamorphosis* about Sept. 22, 1589 (see Arber, *Transcript*, 1875, II, 530). As Lee believes (see p. 388, above) that the former "lay in manuscript . . . through four or five summers, during which it underwent occasional change and amplification," perhaps he thought (though he does not say so) that Sh. saw Lodge's poem in manuscript, or perhaps he did not notice the slight contradiction between his pronouncements on the date and on the sources of *Venus*.

In addition to the Latin and English sources he enumerates, Lee (pp. 26–28) is also positive that Sh. borrowed from *L'Adone* of M. G. Tarcagnota.[1] Venus's execration against Death and her retraction (ll. 931–954, 997–1008), for example, appear to him "to work up an episode in . . . Tarchagnota, who set on Venus' lips an impassioned complaint, in a like number of lines, of the blind cruelty of the hard-favoured Tyrant. . . . 'Tu morte crudel,' 'o cosa mostruosa e strana,' cries the Venus of the Italian poet at the thought of Adonis' loss; Death, she sorrowfully reflects, destroys the pleasure of mortal life as suddenly as it devours the beauty of the flowers of the field. . . . Again, Venus' final retraction in Shakespeare of her railing indictment of Death seems to grow out of the goddess' gentle cry in . . . Tarchagnota . . . :—'Io ti perdonerei ciò che fatto hai.'" The conceit of the boar's killing Adonis while trying to kiss him, as well as the "setting of the scene . . . amid flowers blooming under the languorous heat of summer skies," also seems to Lee to point to an Italian rather than a Latin, Greek, or English source. It may be remarked here that Lee's theory has appealed to almost no one else. For instance, BROWN (ed. 1913, p. x) objects that "vague resemblances of this sort . . . are not sufficient to establish any direct influence, especially as they occur in the poem of an obscure writer who seems to have been unknown to the Elizabethans." FEUILLERAT (ed. 1927, p. 174) thinks that Lee credited Sh. "with a more intimate knowledge of Italian literature than he probably had," while to BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 139) Lee's parallels "only help to show . . . that certain motives and methods of treatment were common property among Renaissance poets."

To return to chronological order. GREG (*Library*, April, 1906, p. 201) remarks that Sh. hardly needed "the help of the tale of Salmacis and Hermaphroditus" to develop the hint of the disdainfulness of Adonis given by Greene and Marlowe; "but it is likely enough that the influence of the other Ovidian myth had made itself felt at an earlier period, and probably in some Italian or Latin work which has so far eluded search. . . . Shakespeare probably

[1] Tarchagnota (the form of the name given in the Venice, 1550, edition of *L'Adone* and that adopted by Lee) is seldom even mentioned in histories of Italian literature. The old printed catalogue of the British Museum and the current Harvard and Library of Congress catalogues confuse him with Michael Tarchaniota Marullus, under which name they enter *L'Adone*. Angelo Borzelli's edition of that poem (Naples, 1898) and the corrected entry in the British Museum catalogue spell his name as Tarcagnota.

owed something . . . [to Lodge,] though the degree of dependence implied in Mr. Lee's remarks is but indifferently borne out by the parallels quoted" (see pp. 397 f., above). The reluctance of Adonis is, in the words of NEILSON (ed. 1906, p. 1136), "present in incidental treatments of the theme by Greene and Marlowe; and Thomas Lodge, in . . . *Glaucus and Scilla* (1589), had described a situation similar to that in Shakespeare's poem, by reversing, probably under the influence of Ovid's *Salmacis and Hermaphroditus*, the parts played by the hero and heroine. Lodge also treated in passing the story of Adonis; and the verse-form he employed is that used by Shakespeare. These indications, corroborated by the presence of numerous similarities in detail, point to Lodge's poem as the most important immediate source of Shakespeare's inspiration."

POOLER's discussion (ed. 1911), as always, is thoughtful and informative. As for *Venus* and *Scillaes Metamorphosis* (p. xv), "the metre of the two poems is the same. Both have their origin in classical mythology and contain incidents and discourses not to be found in the original fables. In both a female labours for the love of a reluctant male, and there are one or two minor resemblances of thought or imagery. Here the likeness ends," and (p. xx) "whether Shakespeare was or was not indebted to Lodge . . . is a question of little moment." On the *Hero and Leander* problem he remarks (p. xxii): "That Shakespeare had even read it so early as in Marlowe's lifetime, it would be difficult to prove. In an age when MSS. circulated freely, it is not unlikely that he had, and if so, his independence of mind is all the more remarkable." Whatever his immediate source, Sh. (p. xxx) "does not seem to have been the first to combine the stories of Salmacis and Venus. Possibly the combination was in the first instance accidental," and it is repeated (p. xxxi) in four of the *P. P.* sonnets (IV, VI, IX, XI). Pooler agrees with other scholars in believing (p. xxx) that Sh.'s "ultimate sources" were Ovid's tales of Adonis and Hermaphroditus, and he adds that "Narcissus and Echo (*Met.* iii) may have given a hint for the allusion to Narcissus in ll. 161, 162, and for the description of Venus's lamentation in ll. 829–852.[1] But . . . such hints could have been given equally well by dozens of English books."

According to PORTER (ed. 1912, p. 51), "we may be virtually sure [that] Shakespeare was familiar" with Ovid, Lodge, Greene's lyrics, and *Hero and Leander*. "No doubt he knew Spenser's use of the Adonis story . . . [in *The Faery Queen* and *Astrophel*]. But the first gave Shakespeare nothing not otherwise known, and the second, the elegy, links with his love-poem very slightly." W. C. HAZLITT (*Shakespear*, 1912, p. 195), treating the sources of *Venus* rather casually, asserts, "There was nothing unusual in the metrical arrangement of Lodge's poem, and I can scarcely subscribe to the opinion, that it served Shakespear as a model." But MACKAIL (*Sh. after Three Hundred Years*, 1916, p. 16) remarks, as if there were no dispute, that *Venus* "is modelled on Lodge," as does BARTLETT (*Catalogue*, 1917, p. 11), while ADAMS (*Life*, 1923, p. 146) writes that Sh. made use not only of Ovid but also, in his handling of the six-line stanza, of Spenser's *Astrophel* and "particularly of Lodge, whose poem he had frankly chosen as his model."

FEUILLERAT (ed. 1927, pp. 172–174) is convinced that "the confusion of the two Ovidian stories [of Adonis and Hermaphroditus] had certainly been made,

[1] [See the notes.]

in England, before Shakespeare wrote his *Venus and Adonis*. A certain resistance on the part of Adonis is implied in Spenser's description of the arras of Castle Joyous (*Fairy Queen*, III, i, xxxiv–xxxviii) . . . [in Greene's poems, and in *Hero and Leander*]. There must have existed some common source to these English versions of the legend." He duplicates Pooler's suggestion that the Ovidian tale of Narcissus left traces in ll. 161 f. and 829–852, and admits that Lodge's poem, in which there are "a few resemblances in thought and imagery . . . may have had some influence upon Shakespeare's choice of his subject." CHAMBERS (*William Sh.*, 1930, I, 545) cautiously remarks that "even if Marlowe's *Hero and Leander* was not yet known" to Sh. before 1593, yet he "not improbably owed at least his metre" to Lodge.

BUSH (*Mythology and the Renaissance Tradition*, 1932, pp. 144 f.) notes that Spenser had made "a mild combination" of Ovid's Venus-Adonis and Salmacis-Hermaphroditus stories; that in Adlington's translation of the *Golden Ass* (ed. T. Seccombe, 1913, p. 48) Adonis is called by the uncommon epithet of "the proude yonge man"; that "the Venus of Lyly's *Sapho and Phao* (1584) is decidedly aggressive"; that Venus is the wooer in "another luxuriant handling of the story" in Fraunce's *Third part of the Countesse of Pembrokes Yuychurch*, 1592; and that "there is a hint of a chaste Adonis in Servius on [Virgil's] *Ecl.* x.18." RIDLEY (ed. 1935, p. vii) says that "for the verse form Shakespeare perhaps turned to Lodge's *Glaucus and Scilla*," while KITTREDGE (ed. 1936, p. 1451) writes that Sh.'s idea of Adonis's reluctance "is taken from Ovid's story of Hermaphroditus . . . and from that of Narcissus and Echo. . . . In this feature perhaps Shakespeare was also influenced by Lodge's *Scilla's Metamorphosis* (1589), which has the same form of stanza. . . . This stanza, however, was common at the time."

BROWN's comment (ed. 1913, pp. xiii f.) on Shakespeare's handling of his sources (however one wishes to particularize them!) deserves quotation: "Out of all these materials at his command, Shakespeare has constructed a poem so unlike any previous treatment of the Adonis legend that it is virtually a new creation. In elaborating a story which Ovid narrated in seventy lines to a poem of almost 1200 lines, Shakespeare has added many incidents of which there is no suggestion in his sources. Most important among these perhaps is the introduction (as a kind of antitype to the main action) of the horse and jennet. Notable also are the vivid pictures of hunting scenes. . . . By means of these elaborations Shakespeare not merely embellished his poem, but also surrounded the story with the atmosphere of real life. By this means also he relieved the action of the monotony which would otherwise have threatened it through the reiterated arguments and entreaties of the 'sick-thoughted Venus.'"

Golding's translations of the Venus-Adonis and Hermaphroditus-Salmacis passages follow. They give a clear enough idea of Sh.'s chief sources, even if one chooses to believe that he drew nothing whatever from Golding but everything direct from the Latin. The pertinent stanzas from *The Faery Queen* are also appended.

Selections from Golding's Ovid, 1567

*Metamorphoses*, bk. X, sigs. $S3^v$–S4, $S6^v$–S7

Shee [Venus] lovd *Adonis* more
Than heauen. To him shee clinged ay, and bare him companye.
And in the shadowe woont shee was too rest continually,
And for too set her beawtye out most seemely too the eye
By trimly decking of her self. Through bushy grounds and groues,
And ouer Hills and Dales, and Lawnds and stony rocks shee roues,
Bare kneed with garment tucked vp according too the woont
Of *Phebe*, and shee cheerd the hounds with hallowing like a hunt,
Pursewing game of hurtlesse sort, as Hares made lowe before.
Or stagges with loftye heades, or bucks. But with the sturdy Boare
And rauening woolf, and Bearewhelpes armd with vgly pawes, and eeke
The cruell Lyons which delyght in blood, and slaughter seeke,
Shee meddled not. And of theis same shee warned also thee
*Adonis* for too shoonne them, if thou wooldst haue warned bee.
Bee bold on cowards (*Venus* sayd) for whoso dooth aduaunce
Himselfe against the bold, may hap too meete with sum mischaunce.
Wherfore I pray thee my sweete boy forbeare too bold too bee.
For feare thy rashnesse hurt thy self and woork the wo of mee
Encounter not the kynd of beastes whom nature armed hath,
For dowt thou buy thy prayse too deere procuring thee sum scath.
Thy tender youth, thy beawty bryght, thy countnance fayre and braue
Although they had the force too win the hart of *Venus*, haue
No powre ageinst the Lyons, nor ageinst the bristled swyne.
The eyes and harts of sauage beasts doo nought too theis inclyne.
The cruell Boares beare thunder in theyr hooked tushes, and
Exceeding force and feercenesse is in Lyons too withstand.
And sure I hate them at my hart. Too him demaunding why?
A monstrous chaunce (q. *Venus*) I will tell thee by and by,
That hapned for a fault. But now vnwoonted toyle hath made
Mee weerye: and beholde, in tyme this Poplar with his shade
Allureth, and the ground for cowch dooth serue too rest vppon.
I prey thee let vs rest heere. They sate them downe anon.
And lying vpward with her head vppon his lappe along,
Shee thus began: and in her tale shee bussed him among.

[The story of Atalanta follows.]

Shonne
Theis beastes [lions] deere hart: and not from theis alonely see thou ronne,
But also from eche other beast that turnes not backe too flight
But offreth with his boystows brest too try the chaunce of fyght:
Anemis least thy valeantnesse bee hurtfull to vs both.
This warning giuen, w$^t$ yoked swannes away through aire she goth.
But manhod by admonishment restreyned could not bee.
By chaunce his hounds in following of the tracke, a Boare did see,
And rowsed him. And as the swyne was comming from the wood,

*Adonis* hit him with a dart a skew, and drew the blood.
The Boare streyght with his hooked groyne ye huntingstaffe out drew
Bestayned with his blood, and on *Adonis* did pursew
Who trembling and retyring back, too place of refuge drew.
And hyding in his codds his tuskes as farre as he could thrust
He layd him all along for dead vppon the yellow dust.
Dame *Venus* in her chariot drawen with swannes was scarce arriued
At *Cyprus*, when shee knew a farre the sygh of him depryued
Of lyfe. Shee turnd her Cygnets backe, and when shee from the skye
Beehilld him dead, and in his blood beweltred for to lye:
Shee leaped downe, and tare at once hir garments from her brist,
And rent her heare, and beate vppon her stomack with her fist,
And blaming sore the destnyes, sayd. Yit shall they not obteine
Their will in all things. Of my greefe remembrance shall remayne.
(*Adonis*) whyle the world doth last. From yeere too yeere shall growe
A thing that of my heauinesse and of thy death shall showe
The liuely likenesse. In a flowre thy blood I will bestowe.
Hadst thou the powre *Persephonee* rank sented Mints too make
Of womens limbes? and may not I lyke powre vpon mee take
Without disdeine and spyght, too turne *Adonis* too a flowre?
This sed, shee sprinckled Nectar on the blood, which through the powre
Therof did swell like bubbles sheere that ryse in weather cleere
On water. And before that full an howre expyred weere,
Of all one colour with the blood a flowre she there did fynd
Euen like the flowre of that same tree whose frute in tender rynde
Haue pleasant graynes inclosde. Howbeet the vse of them is short.
For why the leaues doo hang so looce through lightnesse in such sort,
As that the windes that all things perce, with euery little blast
Doo shake them of and shed them so as that they cannot last.

*Metamorphoses*, bk. IV, sigs. G7v–H1

And (as it chaunst) the selfe same time she [Salmacis] was a sorting gayes.
To make a Poisie, when she first the yongman did espie,
And in beholding him desirde to haue his companie.
But though she thought she stoode on thornes vntill she went to him:
Yet went she not before she had bedect hir neat and trim,
And pride and peerd vpon hir clothes that nothing sat awrie.
And framde hir countnance as might seeme most amrous to the eie.
Which done she thus begon: O childe most worthie for to bee
Estemde and taken for a God, if (as thou seemste to mee)
Thou be a God, to *Cupids* name thy beautie doth agree.
Or if thou be a mortall wight, right happie folke are they,
By whome thou camste into this worlde, right happy is (I say)
Thy mother and thy sister too (if any bee:) good hap
That woman had that was thy Nurce and gaue thy mouth hir pap.
But farre aboue all other, far more blist than these is shee
Whome thou vouchsafest for thy wife and bedfellow for to bee.
Now if thou haue alredy one, let me by stelth obtaine

That which shall pleasure both of vs. Or if thou doe remaine
A Maiden free from wedlocke bonde, let me then be thy spouse,
And let vs in the bridelie bed our selues togither rouse.
This sed, the Nymph did hold hir peace, and therewithall the boy
Waxt red: he wist not what loue was: and sure it was a ioy
To see it how exceeding well his blushing him became.
For in his face the colour fresh appeared like the same
That is in Apples which doe hang vpon the Sunnie side:
Or Iuorie shadowed with a red: or such as is espide
Of white and scarlet colours mixt appearing in the Moone
When folke in vaine with sounding brasse would ease vnto hir done.
When at the last the Nymph desirde most instantly but this,
As to his sister brotherly to giue hir there a kisse.
And therewithall was clasping him about the Iuorie necke:
Leaue of (quoth he) or I am gone and leaue thee at a becke
With all thy trickes. Then *Salmacis* began to be afraide,
And to your pleasure leaue I free this place my friend she sayde.
Wyth that she turnes hir backe as though she would haue gone hir way:
But euermore she looketh backe, and (closely as she may)
She hides hir in a bushie queach, where kneeling on hir knee
She alwayes hath hir eye on him. He as a childe and free,
And thinking not that any wight had watched what he did
Romes vp and downe the pleasant Mede: and by and by amid
The flattring waues he dippes his feete, no more but first the sole
And to the ancles afterward both feete he plungeth whole.
And for to make the matter short, he tooke so great delight
In coolenesse of the pleasant spring, that streight he stripped quight
His garments from his tender skin. When *Salmacis* behilde
His naked beautie, such strong pangs so ardently hir hilde,
That vtterly she was astraught. And euen as *Phebus* beames
Against a myrrour pure and clere rebound with broken gleames:
Euen so hir eys did sparcle fire. Scarce could she tarience make:
Scarce could she any time delay hir pleasure for to take:
She wolde haue run, and in hir armes embraced him streight way:
She was so far beside hir selfe, that scarsly could she stay.
He clapping with his hollow hands against his naked sides,
Into the water lithe and baine with armes displayde glydes.
And rowing with his hands and legges swimmes in the water cleare:
Through which his bodie faire and white doth glistringly appeare,
As if a man an Iuorie Image or a Lillie white
Should ouerlay or close with glasse that were most pure and bright.
The price is won (cride *Salmacis* aloud) he is mine owne.
And therewithall in all post hast she hauing lightly throwne
Hir garments off, flew to the Poole and cast hir thereinto
And caught him fast betweene hir armes, for ought that he could doe:
Yea maugre all his wrestling and his struggling to and fro,
She held him still, and kissed him a hundred times and mo.
And willde he nillde he with hir handes she toucht his naked brest:

And now on this side now on that (for all he did resist
And striue to wrest him from hir gripes) she clung vnto him fast:
And wound about him like a Snake which snatched vp in hast,
And being by the Prince of Birdes borne lightly vp aloft,
Doth writhe hir selfe about his necke and griping talants oft:
And cast hir taile about his wings displayed in the winde:
Or like as Iuie runnes on trees about the vtter rinde:
Or as the Crabfish hauing caught his enmy in the Seas,
Doth claspe him in on euery side with all his crooked cleas.
But *Atlas* Nephew still persistes, and vtterly denies
The Nymph to haue hir hoped sport: she vrges him likewise.
And pressing him with all hir weight, fast cleauing to him still,
Striue, struggle, wrest and writhe (she said) thou froward boy thy fill:
Doe what thou canst thou shalt not scape. Ye Goddes of Heauen agree
That this same wilfull boy and I may neuer parted bee.
The Gods were pliant to hir boone. The bodies of them twaine
Were mixt and ioyned both in one.

## Selection from Spenser

*The Faery Queen*, 1590, III.i.34–38

### XXXIV

The wals were round about appareiled
With costly clothes of Arras and of Toure,
In which with cunning hand was pourtrahed
The love of Venus and her paramoure,
The fayre Adonis, turned to a flowre,
A worke of rare device and wondrous wit.
First did it shew the bitter balefull stowre,
Which her assayd with many a fervent fit,
When first her tender hart was with his beautie smit:

### XXXV

Then with what sleights and sweet allurements she
Entyst the boy, as well that art she knew,
And wooed him her paramoure to bee;
Now making girlonds of each flowre that grew,
To crowne his golden lockes with honour dew;
Now leading him into a secret shade
From his beauperes, and from bright heavens vew,
Where him to sleepe she gently would perswade,
Or bathe him in a fountaine by some covert glade.

### XXXVI

And whilst he slept, she over him would spred
Her mantle, colour'd like the starry skyes,
And her soft arme lay underneath his hed,
And with ambrosiall kisses bathe his eyes;

And whilst he bath'd, with her two crafty spyes
She secretly would search each daintie lim,
And throw into the well sweet rosemaryes,
And fragrant violets, and paunces trim,
And ever with sweet nectar she did sprinkle him.

XXXVII

So did she steale his heedelesse hart away,
And joyd his love in secret unespyde.
But for she saw him bent to cruell play,
To hunt the salvage beast in forrest wyde,
Dreadfull of daunger, that mote him betyde,
She oft and oft adviz'd him to refraine
From chase of greater beastes, whose brutish pryde
Mote breede him scath unwares: but all in vaine;
For who can shun the chance that dest'ny doth ordaine?

XXXVIII

Lo! where beyond he lyeth languishing,
Deadly engored of a great wilde bore,
And by his side the goddesse groveling
Makes for him endlesse mone, and evermore
With her soft garment wipes away the gore,
Which staynes his snowy skin with hatefull hew:
But when she saw no helpe might him restore,
Him to a dainty flowre she did transmew,
Which in that cloth was wrought, as if it lively grew.

# *LUCRECE*

## THE TEXTS[1]

$Q_1$. [Ornament] / LVCRECE. / [Device, McKerrow 222] / LONDON. / Printed by Richard Field, for Iohn Harrifon, and are / to be fold at the ſigne of the white Greyhound / in Paules Churh-yard [*sic*]. 1594. /

4°, sigs. $A^2$, B–$M^4$, $N^1$.

Copies: British Museum (C.21.c.45; lithographic facsimile [hand-traced] by E. W. ASHBEE, 1866, photo-lithographic facsimile by CHARLES PRAETORIUS, *Shakspere-Quarto Facsimiles*, 1885); *British Museum (Grenville 11178, imperfect); Bodley (Malone 34; collotype facsimile by LEE, 1905); Bodley (Malone 886); Sion College; Huntington; Folger (Devonshire); Folger (W. A. White, Rosenbach); Folger (W. H. Crawford, imperfect, sigs. B1, B4–F2 only); Elizabethan Club, Yale; Rosenbach.[2] The Ashbee and Praetorius "facsimiles" are altogether unreliable.

The title-page is A1, the dedication A2, the Argument $A2^v$. The text, beginning on B1, was set up before the preliminary matter on A1–$A2^v$. At the top of B1 is an ornament, identical with that on the title-page, which had already been used in the first edition of *Venus*. It is followed by the heading "The Rape of Lucrece" (this is also the running-title on every later page), presumably following the title given in the poet's manuscript. When the latter was registered by Harrison at Stationers' Hall on May 9, 1594 (Arber, *Transcript*, 1875, II, 648), a hasty clerk called it "a booke intituled *the Ravyshement of Lucrece*."[3] The title-page, which merely bears the word "Lucrece," with no indication of an author, supposedly represents Sh.'s own change and gives the name that he finally decided on. Not until the sixth edition (1616) was it changed back, this time by a printer, to *The Rape of Lucrece*, which many modern editors use. *Tarquin and Lucrece* is the title adopted by many of the eighteenth-century editors—as Gildon, Sewell, Evans, and Steevens and Malone in the 1778 Variorum; by various English writers, like Hazlitt and Walker, in the next century; by the 1796 and 1807 American editors; and by a great many German translators.

*Lucrece*, like *Venus*, was printed by the "more than usually careful" Richard Field, and here, as in the case of the earlier poem, most commentators believe that the type was set directly from Sh.'s manuscript and that Sh. read the proofs. LEE (ed. 1905, pp. 30–34), as before, objects: "It is improbable that the author supervised the production of the first edition, but greater care was taken in its typography than in the case of any other of Shakespeare's works,—not excepting *Venus and Adonis*. The work is not free from misprints nor from other typographical irregularities. But an effort was made to reduce their

[1] Where more copies than one of an edition are extant, those not examined by me are marked with an asterisk.

[2] BARTLETT's census in the *Library*, Sept., 1935, p. 169, lists a copy as in the Duke of Devonshire's library. It is actually the Folger copy mentioned above.

[3] Or, as ADAMS (*Life*, 1923, p. 156 n.) suggests, this "may have been the title he [Sh.] first gave it."

number to the lowest possible limit." He points out that the capitalization has "no law" behind it; that the nasal contraction (as in *thē*) "is used thirty-eight times, commonly in order to save space"—of course a mechanical device for justifying the lines to which no Elizabethan author could, or would, have objected; and that "variations in the spelling of the same word . . . are numerous enough to give ground for criticism." For comments on his views, which seem to me mistaken, see the discussion of the text of *Venus*, $Q_1$.

The printing, on the whole, is excellent, though a few errors escaped detection. LEE (ed. 1905, p. 32) lists as misprints found in all copies "Churh-yard" (last line of the title-page), "sleeep" (l. 163), "to beguild" for "so beguild" (l. 1544), "on" for "in" (l. 1680), "it in" for "in it" (l. 1713), and adds that "the inverted commas at the beginning of ll. 867–8 are exceptional, and may also be reckoned among typographical inaccuracies." But not all editors agree that the reading in l. 1544 is a misprint; *on* in l. 1680 is probably a form (not necessarily a misprint) of *one*, not *in;* while the quotation-marks in ll. 867 f. (and in many other cases, for which see the notes to ll. 87 f.), emphasizing a sententious or aphoristic saying, are entirely normal.[1] As MALONE (ed. 1780, p. 522) rightly says: "Though the first quarto seems to have been printed under our author's inspection, we are not therefore to conclude that it is entirely free from typographical faults. Shakspeare was probably not a very diligent corrector of his sheets; and however attentive he might have been . . . some errors will happen at the press."

Small textual variants in certain copies[2] show that alterations were made in the type after a number of sheets had already been printed. Thus in sig. B there are six readings—*morning* (l. 24), *Appologie* (l. 31), *Colatium* (l. 50), *ariued* (l. 50), *himselfe betakes* (l. 125), *wakes* (l. 126)—that are found only in one of the Bodleian copies (Malone 34) and in the Yale copy. Apparently sig. B of these two copies represents an earlier impression than any other, and the changes in these six cases *may* have been made by Sh. himself as he read proof at the printing-house;[3] or they may have been made by Field's proof-reader with or without the authority of Sh.'s manuscript. Sig. I of the Sion College and of both Bodleian copies likewise is an early impression: the readings *for him* (l. 1182) and *blasts* (l. 1335) of these three are in all other copies correctly changed to *by him* and *blast.* Finally on K1 five copies (the two Bodleian, Sion, Folger-White, Yale) have "this patterne of the worne-out age" (l. 1350) where the others read "the patterne of this worne-out age."[4] Here it

[1] Lee might have added as misprints *vrgethstill* (l. 475), *em brace* (l. 504), and *sha de* (l. 507). There are also irregularities of punctuation, like the period at the end of l. 440, and of typography, like the wrong font initial *VV* in ll. 142, 508, 705. The latter are not listed in the Textual Notes.

[2] It should be noted that the PRAETORIUS "facsimile" (*Shakspere-Quarto Facsimiles*, 1885, no. 35) of one British Museum copy (C.21.c.45) has numerous readings (as in ll. 86, 165, 168, 205, 267, 360, 369, 457, 530, 555, 560, 727, 1260, 1503, 1592, 1761) that do *not* appear in the original.

[3] So PLOMER (*Bibliographer*, March, 1903, p. 184) writes, "Naturally one inclines to the belief that the corrections were made by the poet himself."

[4] See also the Textual Notes to ll. 162 and 396.

is impossible to tell which of the readings is the earlier, but modern editors almost without exception have adopted the former as representing Sh.'s intention. $Q_2$ (and hence later quartos) followed the corrected sheets of sigs. B and I as well as the "this . . . the" reading of K1.

$Q_2$. [Ornament] / LVCRECE. / [Device, McKerrow 379] / AT LONDON, / Printed by P. S. for Iohn / *Harrifon.* 1598. /

8°, sigs. A–D⁸, E⁴.

Capell's copy, Trinity College, Cambridge, the only one known, was printed by Peter Short. It follows $Q_1$ with commendable exactness, but introduces a number of new readings (as in ll. 21, 647, 1254, 1640, 1661, 1781) that appear in later quartos, as well as a few (as in ll. 738, 1214, 1254, 1547)[1] that are unique.

$Q_3$. [Ornament] / LVCRECE. / [Device, McKerrow 319] / LONDON, / Printed by I. H. for Iohn Harifon. / 1600. /

8°, sigs. A–D⁸, E⁴.

The Burton (Longner Hall) copy, discovered in 1920 and now in the Folger Library, is the only one known. The printer was John Harrison II. $Q_3$ was based on $Q_2$. Of its new readings (e. g. in ll. 48, 490, 871, 903, 978, 1299, 1583, 1702, 1838, 1842) a small number (e. g. ll. 185, 274) are unique.

$Q_4$. [Ornament] / LVCRECE / [Device, McKerrow 319] / LONDON. / Printed by I. H. for Iohn Harifon. / 1600. /

8°, sigs. A–D⁸, E⁴.

Copies: Bodley (Malone 327); Bodley (8°L.2.Art.B.S., lacking title and sig. E4).

$Q_3$ and $Q_4$ have the same printer (John Harrison II), the same ornaments, and the same page-arrangement, all of which are changed in $Q_5$. $Q_4$ is later than and based upon $Q_3$, but it has an astonishing number of corrupt readings which occur in no other edition. Presumably most of them are due to hasty composition and careless proof-reading, though an "editor" employed by Harrison may be responsible for others. For examples see ll. 24, 73, 82, 205, 269, 308, 368, 462, 492, 543, 628, 782 f., 808 f., 1006, 1107, 1248, 1361, 1498, 1588, 1633.

$Q_5$. [Ornament] / LVCRECE. / [Device, McKerrow 319] / AT LONDON, / Printed by[2] N. O. for Iohn Ha- / rifon. 1607. /

8°, sigs. A–D⁸.

Copies: Huntington; Trinity College, Cambridge.

The printer, Nicholas Okes, completely rearranged his material so as to shorten the book by eight pages. What text he adopted as his copy is not clear to me. Numerous readings of $Q_4$ (see also those in ll. 47, 105, 276, 314, 331, 469, 472, 616, 619, 632, 651, 778, 899, 1046, 1141, 1529), as has been said, occur in no later edition, so that obviously $Q_5$ could not have been set from it—or at least not without also a thorough checking with some edition before $Q_4$. Now there *are* towards the end of the poem—i.e. occasionally in sig. C (as ll. 1190, 1200, 1207) and more often in sig. D (as ll. 1515, 1648, 1712, 1755, 1765 f., 1784, 1818, 1851)—cases where $Q_5$ duplicates the new readings of $Q_4$.

[1] Such references may be verified from the Textual Notes.

[2] So the Huntington copy; the Trinity College copy has *be.*

On the other hand, the spelling and punctuation, even more than the verbal variants, point to the conclusion that $Q_3$ was the copy used by the compositor for sig. B (ll. 326–855), C (ll. 856–1385), and (with the exceptions noted above) D (ll. 1386–1855), and perhaps also for sig. A, though this last has in many details a much closer resemblance with $Q_2$ than $Q_3$. Possibly Okes followed an edition, now unknown, that about 1598–1600 reprinted the text of $Q_2$. In any case, $Q_5$ is not a reprint of $Q_4$, and, as a result, the texts of $Q_5$–$Q_9$ are far less inaccurate than otherwise they would have been. Of course $Q_5$ in turn introduced readings (as in ll. 282, 321, 651, 807, 879, 993, 1083, 1105, 1308, 1375, 1383, 1614, 1721), many of which reappear in later editions.

$Q_6$. THE / RAPE / OF / *LVCRECE.* / — / By / Mr. *William Shakeſpeare.* / — / Newly Reuiſed. / — / [Device, McKerrow 227] / LONDON: / Printed by *T. S.* for *Roger Iackson*, and are / to be ſolde at his ſhop neere the Conduit / in Fleet-ſtreet. 1616. /

8°, sigs. A–D⁸.

Copies: *British Museum (imperfect); Bodley; Huntington; *New York Public Library.

John Harrison II, after publishing $Q_1$–$Q_5$, disposed of the copyright to Roger Jackson on March 1, 1614 (Arber, *Transcript*, 1876, III, 542). $Q_6$ was printed for him by Thomas Snodham, who made many changes. First of all, on $A3^v$ he added "*The Contents.*" (which reappears in $Q_7$, $Q_8$, and Lintott's edition of 1709) as follows:

1 LVCRECE praiſes for chaſte, vertuous, and beautifull, enamoreth *Tarquin.*
2 *Tarquin* welcomed by *Lucrece.*
3 *Tarquin* ouerthrowes all diſputing with wilfulneſſe.
4 He puts his reſolution in practiſe.
5 *Lucrece* awakes and is amazed to be ſo ſurpriſed.
6 She pleads in defence of Chaſtity.
7 *Tarquin* all impatient interrupteth her, and rauiſheth her by force.
8 *Lucrece* complaines on her abuſe.
9 She diſputeth whether ſhe ſhould kill her ſelfe or no.
10 She is reſolued on her ſelfe-murther, yet ſendeth firſt for her Husband.
11 *Colatinus* with his friends returne home.
12 *Lucrece* relateth the miſchiefe: they ſweare reuenge, and ſhe to exaſperate the matter killeth her ſelfe.

Then approximately beginning with ll. 1, 50, 168, 452, 568, 643, 758, 1080, 1214, 1584, 1695, 1706 occur the twelve following marginal notes ("4" is omitted and the last three are unnumbered):

1 The praiſing of *Lucrecia* as chaſt, vertuous and beautifull, maketh *Tarquin* enamored.
2 *Tarquin* welcomed by *Lucrece.*
3 *Tarquin* diſputing the matter at laſt reſolues to ſatiſfie his luſt.
5 *Lucretia* wakes amazed and confounded to be ſo ſurpriſed.
6 *Lucrece* pleadeth in defence of chaſtity and exprobateth his vnciuill luſt.
7 *Tarquin* all impatient interrupts her and denied of conſent breaketh the encloſure of her chaſtity by force.
8 *Lucrece* thus abuſed complaines on her miſery.

9 *Lucrece* continuing her laments, diſputeth whether ſhe ſhould kill her ſelfe or no.

10 *Lucrece* reſolued to kil her ſelfe determines firſt to ſend her Husband word.

[11] Vpon *Lucrece* ſending for *Collatine* in ſuch haſt, he with diuers of his allies and friends returnes home.

[12] Vpon the relation of *Lucrece* her rape, *Collatine* and the reſt ſweare to reuenge: but this ſeemes not full ſatisfaction to her loſſes.

[13] She killeth her ſelfe to exaſperate them the more to puniſh the delinquent.

These marginal notes reappear, with a few slight and unimportant changes, in $Q_7$, $Q_8$, *Poems on Affairs of State*, and Lintott's edition of 1709, misnumbered exactly as here. Without any numbering they are printed as titles to divisions of the poem in $Q_9$.

$Q_6$ was based upon $Q_5$ (or on some lost edition after $Q_5$): see, for example, ll. 88, 272, 282, 651, 807, 1039, 1083, 1312, 1341, 1375, 1614, 1625, 1721, 1812. According to the title-page, it was "Newly Revised," but the revisions—like the "Contents," the marginal notes, the changed title, and the readings changed at ll. 13, 24, 26, 117, 119, 135, 239, 303, 370, 439, 603, 649, 684, 752, 892, 1123, 1238, 1504, 1595—were unquestionably made by the publisher or some agent of his. $Q_1$–$Q_5$ had eschewed the use of italics, and in general had distinguished proper names by small roman capitals. In $Q_6$ the poem breaks out in a rash of italics, which continues through $Q_9$. $Q_6$, published in the year of Sh.'s death, was the first edition to have his name on the title-page.

$Q_7$. THE / RAPE / OF / *LVCRECE.* / — / By / *Mr. William Shakeſpeare.* / — / Newly Reuiſed. / — / [Device, McKerrow 374] / LONDON. / Printed by *I. B.* for *Roger Iackson*, and are / to be ſold at his ſhop neere the Conduit / in Fleet-ſtreet. 1624. /

8°, sigs. A–D$^8$.

Copies: *British Museum (Grenville 11179); *British Museum (C.39.a.37); Folger (Halliwell-Phillipps); Folger (Sotheby, 1903); Huntington.

John Beale printed $Q_7$ from $Q_6$ (see ll. 91, 119, 303, 377, 407, 603, 680, 966, 1041, 1201, 1552, 1595). The "Newly Revised" on the title-page may be a mere mechanical reproduction of the earlier title, but, in any case, many revisions (or corruptions) were made. Those, for example, in ll. 42, 161, 204, 587, 625, 698, 986, 1335 reappeared in later editions; but many others, as in ll. 62, 143, 183, 255, 390, 465, 497, 777, 1163, 1211, 1360, are unique.

$Q_8$. THE / RAPE / OF / LVCRECE. / — / BY / Mr. *William Shakeſpeare.* / — / Newly Reviſed. / — / [Device, McKerrow 275] / LONDON, / Printed by *R. B.* for *Iohn Harriſon*, and / are to be ſold at his ſhop at the golden / Vnicorne in *Paternoster Row.* / 1632. /

8°, sigs. A–C$^8$, D$^7$.

Copies: *Corpus Christi College, Oxford; *Edinburgh University; Huntington; Folger.

Roger Jackson, publisher of $Q_8$ and $Q_7$, died in 1625. His widow assigned the copyright of *Lucrece* to Francis Williams on Jan. 16, 1626 (Arber, *Transcript*, 1877, IV, 150), but no edition printed by him is known. He in turn

made it over to "Master Harison" (John Harrison "the youngest") on June 29, 1630 (Arber, *Transcript*, 1877, IV, 237). $Q_8$ was printed for him by Richard Badger (FARR, *Library*, March, 1923, p. 249). It was based on $Q_7$ (see ll. 42, 204, 413, 521, 587, 625, 698, 1249, 1747), and introduces many new corruptions of the text (as in ll. 76, 78, 103, 158, 255, 476 f., 521, 655, 740, 854, 919, 966, 1015, 1452, 1689, 1849), a few of which (ll. 774, 1509, 1642, 1805, 1843) do not reappear in $Q_9$.

$Q_9$. The Rape of / LUCRECE, / Committed by / TARQUIN the Sixt; / *AND* / *The remarkable judgments that befel him for it.* / BY / The incomparable Maſter of our *Engliſh Poetry*, / WILL: SHAKESPEARE Gent. / — / *Whereunto is annexed*, / *The Baniſhment of* TARQUIN: / Or, *the Reward of Luſt.* / By J. QUARLES. / — / [Device, with the initials "I. S" and "W G" of the publishers] / — / *LONDON.* / Printed by *J. G.* for *John Stafford* in George-yard / neer Fleet-bridge, and *Will: Gilbertſon* at / the Bible in Giltſpur-ſtreet. 1655. /

8°, sigs. $A^4$, B–$F^8$, $G^4$.

Copies: *British Museum (3); *Bodley; *Edinburgh University; Boston Public Library; *Huntington; Folger (4 and a fragment); Harvard; *Maggs Brothers (Catalogue 34, 1936).

In $Q_9$ "The Contents" of $Q_6Q_7Q_8$ is omitted, but in the text, as if dividing the poem into cantos, or sections, the following notes are inserted:

1. *The praiſing of* Lucrece *as chaſt, vertuous, and beautifull, maketh* Tarquin *enamour'd.* (Above l. 1.)

2. Tarquin *welcomed by* Lucrece. (Above l. 50.)

[3.] Tarquin *disputing the matter, at laſt reſolves to ſatisfie his luſt.* (Above l. 169.)

4. *He puts his reſolution in practice.* (Above l. 274.)

[5.] Lucretia *wakes amazed and confounded to be ſo ſurprized.* (Above l. 449.)

[6.] Lucrece *pleadeth in defence of Chaſtity, and exprobateth his uncivill luſt.* (Above l. 568.)

[7.] Tarquin *all impatient, interrupts her; and denyed of conſent, breaketh the encloſure of her Chaſtity by force.* (Above l. 645.)

[8.] Lucrece *thus abuſed complaines on her miſery.* (Above l. 757.)

[9.] Lucrece *continuing her laments, diſputeth whether ſhe ſhould kill her ſelf or no.* (Above l. 1079.)

[10.] Lucrece *reſolved to kill her ſelfe determines firſt to ſend her Husband word.* (Above l. 1212.)

[11.] *Vpon* Lucrece *ſending for* Collatine *in ſuch haſt, he with divers of his allies and friends returns home.* (Above l. 1583.)

[12.] *Vpon the relation of* Lucrece *her rape,* Collatine *and the reſt ſwear to revenge; but this ſeems not full ſatisfaction to her loſſes.* (Above l. 1688.)

[13.] *She killeth her ſelf to exaſperate them the more to puniſh the delinquent.* (Above l. 1709.)

The frontispiece, engraved by William Faithorne, has at the top center a small oval portrait of Sh., adapted from the Droeshout engraving of the 1623 folio, and under it full-length figures of Collatine and of Lucrece stabbing herself. At the foot of the page in large italics is the legend:

The Fates decree, that tis a mighty wrong
To Woemen Kinde, to have more Greife, then Tongue
Will: Gilbirson: John Stafford, excud.[1]

The title-page, A2, is followed, A3–A3v, by a dedication "To my eſteemed friend Mr. NEHEMIAH MASSEY":

Sir,

I Look upon Ingratitude as a *crime* beyond addition, which made *Seneca* once ſay, *Si ingratum dixeris, omnia dixiſti:* to avoid which (having no other means left to expreſſe my gratitude for thoſe many favours which I have received from you) I have here made bold to preſent you with this ſmall work; which if you accept, you will ever engage

*Your abſolute friend,*
JOHN QUARLES.

Sh.'s own dedication is omitted. "The Argument," A4–A4v, is followed by Sh.'s poem, B1–F4. F4v is blank. On F5 is a new title-page (verso blank):

*TARQVIN* / BANISHED: / OR, / THE REVVARD / Of Lust. / — / VVritten by *J. Q.* / — / *Quicquid boni cum diſcretione feceris, virtus / eſt; quicquid ſine diſcretione geſſeris, vitium / est: virtus enim indiſcreta pro vitio deputa- / tur.* / — / *LONDON.* / Printed by *J. G.* for *John Stafford* at Fleetbridge, / and *Will: Gilbertſon* in Giltſpur-ſtreet. / 1655. /

Quarles's unsigned preface "To the Reader," F6–F6v, concludes: "*So Reader, as thou haſt before read* Tarquin's *offence, thou mayſt now read his puniſhment.*" His poem, F7–G4v, consisting of 140 heroic couplets arranged in six-line stanzas, except for the second, which has four lines, is reprinted on pp. 439–446, below.

After the death of Harrison, his widow, on March 15, 1655 (Eyre, *Transcript*, 1913, I, 468), sold the copyright of *Lucrece* to John Stafford and William Gilbertson. $Q_9$ was printed for them in the same year by John Grismond. It is based upon $Q_8$ (see ll. 76, 136, 255, 476 f., 521, 593, 740, 854, 919, 1074, 1175, 1348, 1554, 1689), but has a surprizing number of new and corrupt readings, as in ll. 95, 181, 271, 351, 433, 668, 727 f., 832, 948, 1065, 1322, 1342. FARR (*Library*, March, 1923, pp. 249 f.) remarks that $Q_9$ "appears to be the last edition of *Lucrece* printed in the seventeenth century. . . . No further record of the transfer of the copyright is to be found in the Stationers' Register, but Peter Parker seems to have acquired it after 1670," for it is advertised in a list of books printed by him in 1676.

The first modern edition of *Lucrece* appeared in *Poems on Affairs of State*, 1707, IV, 143–204, the second in Lintott's *Collection*, 1709, pp. 53–131. LEE (ed. 1905, pp. 36 f.) remarks that the former "text is that of 1655 [$Q_9$], with a

[1] This last line is trimmed off one British Museum copy (C 34.a.45) and the Bodley, Harvard, Boston Public Library, and four Folger copies, but appears on the Folger fragment. Two other British Museum copies (G.11432 and E.1672[3]) lack the frontispiece. I have seen no others.

few worthless emendations. . . . Lintott, in one of his impressions . . . , gave *Lucrece* a title-page bearing the date 1632, but he did not follow the edition of that year with much precision." But a study of the texts in question shows clearly that *Poems on Affairs of State* is based upon $Q_7$ (see ll. 88, 91, 527, 544, 603, 624, 680, 706, 966, 986, 1250, 1436, 1680), though the editor often (as at ll. 161, 255, 317, 1022, 1210 f., 1520) emended purely by guess passages in $Q_7$ that he could not understand. He did not scruple, also, to introduce new readings where no emendation was at all necessary (see ll. 31, 35, 61, 86, 148, 445, 662, 1117, 1314, 1403, 1421), and his "improvements" on Sh. appeared with monotonous regularity in the editions of Gildon, Sewell, and Evans. LINTOTT for his text followed $Q_8$ (see ll. 111, 136, 572, 740, 799, 801, 817, 854, 878, 996, 1111, 1163, 1376), but he, too, made many unauthorized changes (as at ll. 283, 440, 482, 1531, 1604). GILDON—or at least the two editions (1710, 1714) attributed to him—reproduced the text of *Poems on Affairs of State* (see ll. 317, 458, 538, 662, 1022, 1117, 1421, 1594), but with extremely numerous "corrections" and emendations (as at ll. 87, 252, 358, 388, 450 f., 542, 1106, 1135, 1449). As in the case of *Venus*, the two editions bearing SEWELL'S name (1725, 1728) followed Gildon's slavishly, yet even they not infrequently substituted words of their own (see ll. 77, 511, 547, 786, 1166, 1341). EWING'S edition (1771) was in general based upon Lintott (see ll. 47, 136, 177, 405, 440, 509, 524, 571 f., 614, 854, 867, 968, 1074, 1175, 1221), but also paid a good deal of attention to Sewell (ll. 77, 328, 458, 583, 639, 1119, 1494, 1592, 1677), as well as provided a large number of new readings, most of them rejected by his successors (ll. 12, 114, 164, 508, 626, 694, 714, 1012, 1121, 1211, 1254). EVANS (ed. 1775) followed Sewell (ll. 86, 511, 547, 786, 941, 1166, 1316, 1341), giving an occasional new reading (ll. 693, 933, 938, 1005, 1128, 1385, 1458, 1479). With MALONE (ed. 1780) *Lucrece* had its first critical editor, and his edition, based on $Q_1$, is the most important and influential ever made. After Malone the textual history of this poem runs the same course as that of *Venus*.

## THE DATE OF COMPOSITION

The question of when *Lucrece* was composed is one of the few which the majority of Shakespearean scholars have answered in the same way. There were, to be sure, some differences of opinion among early editors and commentators. For example, CHARLES ARMITAGE BROWN (*Sh.'s Autobiographical Poems*, 1838, pp. 18–21) supposed that both *Venus* and *Lucrece* were written at Stratford before 1585. "There is no direct authority, whereon I can ground the supposition that these two poems were written before his [Sh.'s] arrival in London; it rests solely on likelihood, which may not influence another," he remarked. "Both bear the appearance of having been written by a very young man," and "Shakespeare, when in London, if he followed his newly adopted profession eagerly, which, besides his studies as an actor, he assuredly did, . . . would neither have had time nor inclination to compose either of these narrative poems." Probably Brown influenced COLLIER (Sh.'s *Works*, 1844, I, cxvii), who declared: "Besides having written 'Venus and Adonis' before he came to London [in 1586], Shakespeare may also have composed its

counterpart, 'Lucrece.' . . . No knowledge is displayed that might not have been acquired in Warwickshire." DYCE (Sh.'s *Works*, 1857, I, xliv) did not commit himself, though he tacitly approved a date earlier than 1585 or 1586 by observing in a foot-note that Collier "thinks that *Lucrece* too might have been written at Stratford" and by citing Brown. GERVINUS (*Sh. Commentaries*, 1849, trans. Bunnett, I, 51) promptly joined the Brown-Collier procession: "The poet . . . calls Venus and Adonis his first work, but Lucrece belongs indisputably to the same period. Both poems were certainly revised at publication; their first conception may place them at a period previous to Shakespeare's settlement in London. Everything betrays that they were written in the first passion of youth." ELZE (*Essays on Sh.*, 1874, trans. Schmitz, p. 257) argued for a date before 1588 for both *Lucrece* and *Venus;* STAPFER (*Sh. et l'antiquité*, 1879, I, 114) put their composition "several years earlier" than their publication; and BAYNES (*Fraser's Magazine*, May, 1880, p. 625) suggested a time-limit of 1580–1586/7. Baynes's words are: "On becoming firmly established [in London] in his new career as playwright and dramatic proprietor . . . [Sh.] recalled and prepared for the press . . . 'Venus and Adonis,' the first heir of his invention, and the companion picture of 'Lucrece,' which followed immediately after. They are wonderful poems to have been produced by an English youth writing in the country between the years 1580 and 1586–7. The 'Lucrece' was indeed written somewhat later than the 'Venus and Adonis.'" Perhaps his argument impressed LEWES (*Women of Sh.*, 1894, trans. Zimmern, p. 67), who believed that both poems "were probably written in Stratford before his [Sh.'s] move to London," but were "thoroughly worked over" before their publication. But ISAAC (*Jahrbuch*, 1884, XIX, 225, 235), impressed by verbal parallels between *Lucrece* and certain plays that seemed to him early in date, was convinced that Sh. wrote the poem in 1590.

Certain facts are clear enough. First, whatever the year in which *Venus* was composed, its dedication was penned shortly before April 18, 1593, when the poem was entered at Stationers' Hall. Second, in the dedication Sh. tells his patron, Southampton, "if your Honour seeme but pleased, I . . . vowe to take aduantage of all idle houres, till I haue honoured you vvith some grauer labour"—the graver labor being, in the judgment of almost all scholars, *Lucrece*. Third, it is generally agreed that *Lucrece* is considerably indebted to Daniel's *Complaint of Rosamond*, a poem first published in 1592. Hence a date for *Lucrece* of 1593–1594 is firmly established.

MALONE (ed. 1780, p. 575) remarks that "the applause bestowed" on Daniel's *Rosamond* "gave birth, I imagine," to *Lucrece*, but names no specific year. DRAKE (*Sh. and his Times*, 1817, II, 33) repeats Malone's words. KNIGHT (ed. 1841, p. 153) quotes from the *Venus* dedication, and decides that *Lucrece* "was undoubtedly the 'graver labour'; this was the produce of the 'idle hours' of 1593." His view was approved by WHITE (ed. 1865, pp. lix f.), DELIUS (ed. 1872, p. 729), FLEAY (*Sh. Manual*, 1876, p. 22), FURNIVALL (ed. 1877, p. xxxiii), GOLLANCZ (ed. 1896, p. vi), SARRAZIN (*Jahrbuch*, 1896, XXXII, 155, 162), EWIG (*Anglia*, 1899, XXII, 4), HERFORD (ed. 1899, p. 301), SMEATON (*Shakespeare*, 1911, pp. 142 f.), PORTER (ed. 1912, p. 94), FEUILLERAT (ed. 1927, p. 179), CHAMBERS (*William Sh.*, 1930, I, 546 f.), and KITTREDGE (ed. 1936, p. 1451), a number of whom specify April, 1593–May, 1594. STOPES

(*Jahrbuch*, 1896, XXXII, 184) is apparently of the same opinion, though she says that Sh. wrote, or at least completed, *Lucrece* in May, 1594. A few scholars qualify their views. Thus ROLFE (ed. 1883, p. 14) writes that *Lucrece* "was not improbably the 'graver labour,' " and NEILSON (ed. 1906, p. 1150) with similar caution agrees: "If it is assumed that it [*Lucrece*] represents the 'graver labour' promised in the dedication of the earlier poem, the date of composition must have been 1593–94." More extended comments follow.

LEE (ed. 1905, pp. 7 f.): *Lucrece* was ready for the press in May, 1594, thirteen months after *Venus and Adonis*. During those thirteen months his [Sh.'s] labour as dramatist had occupied most of his time. In the interval he had probably been at work on as many as four plays. . . . Consequently *Lucrece* was, as he had foretold, the fruit, not of what he deemed his serious employment, but of 'all idle hours.' At the same time the increased gravity in subject and treatment which characterizes the second poem . . . showed that Shakespeare had faithfully carried into effect the promise that he had given to his patron of offering him 'some graver labour.'

BROWN (ed. 1913, p. xvi): It is not possible exactly to fix the time at which Shakespeare began work upon it [*Lucrece*]. The allusion in the dedication of *Venus and Adonis* to "some graver labour" has been unduly pressed by some scholars to mean that at that time Shakespeare had already planned the *Lucrece* or possibly may even have begun work upon it. Thirteen months is not an inordinate time for the production of a poem of 1855 lines, especially when one considers that Shakespeare was also employed in the writing and acting of plays. Yet there is some reason for thinking that the composition of *Lucrece* was restricted to even narrower limits. During the year 1593 Shakespeare was probably engaged upon *Titus Andronicus*, for the production of this as a "new" play is recorded by Henslowe on January 23, 1593–1594. The similarities between this play and *Lucrece* have led Sir Sidney Lee to suggest that they occupied Shakespeare's attention at the same period.[1] If we go farther and conjecture that it was his work upon the play which first gave to Shakespeare the definite suggestion of a poem on the story of Lucrece, it will follow that Shakespeare did not begin writing *Lucrece* until late in the autumn of 1593. Certain it is that the poem bears evidence of hasty workmanship which would be well explained by such a supposition.

ADAMS (*Life*, 1923, p. 155): Seeing his company first go bankrupt, and then [late in 1593] permanently dissolve, and seeing the plague still raging unabated, Shakespeare must have even more seriously contemplated abandoning the theatre and devoting himself to a purely literary career. The change now seemed feasible to him, since he had acquired a generous patron. At any rate, he had thrust upon him more "idle hours" which would enable him to produce that "graver labor" he had promised Southampton; and he at once set himself to the task.

[1] [ADAMS (*Sh.'s Titus Andronicus The First Quarto 1594*, 1936, p. 10) writes: "The first unmistakable allusion to the play is found in *A Knack to Know a Knave*, acted . . . as 'new' on June 10, 1592. . . . And although there may have been an earlier play on the theme, internal evidence of style indicates, it seems to me, that the tragedy in the version we now have could not have been written very long before 1592."]

## The Sources

### Scholarly Opinion

The first important pronouncement on the sources of Sh.'s *Lucrece* was made by Malone (ed. 1780, p. 472): "The story on which this poem is founded, is related by Dion. Halicarnassensis, lib. iv. c. 72; by Livy, lib. i. c. 57, 58; and by Ovid, *Fast.* lib. ii. Diodorus Siculus and Dion Cassius have also related it. The historians differ in some minute particulars." In an elaborate study of *Der Lucretia-Stoff in der Weltliteratur*, 1932, Galinsky discusses various other versions,[1] as those of Plutarch ("Virtues of Women," *Morals*, Example 14), Valerius Maximus (VI.i.1), St. Augustine (*De Civitate Dei*, I, 19), the *Gesta Romanorum*, Boccaccio (*De Claris Mulieribus*, ch. 46), Gower (*Confessio Amantis*, VII, 4754–5130), Chaucer (*Legend of Good Women*), Lydgate (*Fall of Princes*, III, 932–1148), Ser Giovanni Fiorentino (*Il Pecorone*, XVI, 2), and Bandello (*Novelle*, II, 21, in *Opere*, ed. F. Flora, I, 844–858). He also shows that in later times the story is associated in one way or another with the names of Goldoni, J. E. Schlegel, Lessing, Rousseau, Grillparzer, Merimée, and that it has been a remarkable favorite for plays, like François Ponsard's *Lucrèce* (1843), Karl Hugo's *Brutus und Lucretia* (1845), Albert Lindner's *Brutus und Collatinus* (1865), Alfred von Offermann's *Lukretia* (1875), and Friedrich Kummer's *Tarquin* (1889). Too late to be included in Galinsky's book is André Obey's *Viol de Lucrèce* (1931)—a close imitation of Sh.'s poem—which in a German translation by Hans Adalbert, Freiherr von Moltzahn, was produced at Leipzig in May, 1932 (*Jahrbuch*, LXVIII, 191 f.), and in an English translation by Thornton Wilder (see the *T. L. S.*, June 29, 1933, p. 442) was first acted by Katharine Cornell in Cleveland on Nov. 29, 1932, and in New York on Dec. 20, 1932 (see the *New Republic*, Jan. 18, 1933, pp. 268 f.).[2] Reference should be made also to Ottorino Respighi's opera, *Lucrezia*, produced in Milan, Feb., 1937. The world-wide popularity of the story is a sufficient reply to those numerous critics who object to Sh.'s using such a "morbid" and "unpleasant" theme. Galinsky (pp. 92, 101) observes that in Sh.'s recasting the material reached its epic maximum in bulk, and that never again was the story treated as one of such deep human experience.

In 1781 Warton (*History of English Poetry*, III, 415 f.) remarked: "I learn from Coxeter's notes, that the Fasti were translated into English verse before the year 1570. If so, the many little pieces now current on the subject of Lucretia, although her legend is in Chaucer, might immediately originate from

[1] Superseding the lists in Hermann Oesterley's edition of the *Gesta Romanorum*, 1872, p. 734, and in Sachs's article in the *Jahrbuch*, 1890, XXV, 143 f.

[2] Cf. also *Katydid. So What?* which Mary Young produced at the Copley Theater, Boston, on Nov. 5, 1935. According to the Boston *Transcript*, Nov. 6, p. 8, "The comedy . . . [was] originally called 'Mrs. Tarquin.' The central idea is from Shakspeare's 'Lucrece' turned inside out, so to speak. Tarquin becomes feminine in Miss Young's version and the virtuous Lucrece a model young husband, whose smug self-complaisance the former breaks down."

this source. In 1568, occurs, a *Ballett* called 'the grevious complaynt of Lucrece.' And afterwards, in the year 1569, is licenced to James Robertes, 'A ballet of the death of Lucryssia.' There is also a ballad of the legend of Lucrece, printed in 1576. These publications might give rise to Shakespeare's RAPE OF LUCRECE. . . . Lucretia was the grand example of conjugal fidelity throughout the Gothic ages." These dry comments have had an extraordinary influence up to the present time. In particular, the ballads Warton mentions are referred to over and over again, although those he dates 1568 and 1569 are known only by their entry in the Stationers' Register, while apparently nobody else has heard of, much less seen, the ballad "printed in 1576."[1] In deference to Warton's authority MALONE in his ed. 1790 (p. 86) added references to Chaucer's version and to the three ballads. The disagreement among subsequent scholars in regard to the sources followed by Sh. is surprizing. In their pronouncements "unquestionably," "certainly," "undoubtedly" fly back and forth like pellets from an air-gun, but few seem to be thereby struck—or convinced. The most important authors at which they aim their adverbs and adjectives are Ovid, Livy, Chaucer, Painter, Bandello, Daniel, and Marlowe.

WARTON in 1781, as has been said, suggested as a probable source for *Lucrece* Ovid's *Fasti*, which was "translated into English verse before the year 1570." In a fashion only too common in Shakespearean study BELL (ed. 1855, p. 81) parroted Warton by writing, "The classical sources of the story of Lucrece are well known; but it is not probable that Shakspeare drew upon any of them, except, perhaps, the *Fasti*, which were translated before 1570"; and he in turn was parroted by HUDSON (eds. 1856, p. 49, 1881, p. 3). The earliest known English translation of the *Fasti* was published in 1640, of Livy in 1600.[2] MALONE (ed. 1790) was convinced that Sh. could not read Livy (pp. 173, 179), and that apparent coincidences between *Lucrece* and the Latin were due solely to his following Painter's English version. He remarks (p. 86): "Since the former edition [of 1780], I have observed that Painter has inserted the story of Lucrece in the first volume of his *Palace of Pleasure*, 1567 [first edition, 1566], on which I make no doubt our authour formed his poem." KNIGHT (ed. 1841, p. 154) quotes Malone, adding laconically, "Be it so," and STAUNTON (ed. 1860, p. 737) remarks, "Malone conjectures, and with probability, that the poet was indebted for his model to . . . Painter's *Palace of Pleasure*, 1567."

But the majority of scholars refuse to admit that Sh.'s "small Latin" kept him from reading Livy or Ovid or both. BAYNES, writing in *Fraser's Magazine* in 1880 on "What Sh. learnt at School," is firmly convinced that the poet had considerable familiarity with Ovid (Jan., p. 100), extending his studies "beyond the books usually read in the schools." In his opinion (May, p. 632) "Shakespeare follows faithfully the main lines of Ovid's story [in the *Fasti*].

[1] There is a short but interesting treatment of the Lucrece story in Richard Robinson's *Rewarde of Wickednesse*, 1574, sigs. D4–D4$^{v}$.

[2] But a (proposed) translation of Livy by Alexander Neville was entered in the Stationers' Register on May 3, 1577 (Arber, *Transcript*, 1875, II, 312). In his ed. 1780 MALONE says (p. 513), "I believe the *Fasti* were not translated in Shakspeare's time."

Indeed, he may be said to have incorporated the whole of it with his own work." Baynes is silent about the influence of Livy or Painter. But research flourishes in disagreements. Just four years later KOCH (Sh.'s *Leben*, 1884, p. 127) categorically declares that the poet's acquaintance with Ovid's *Fasti* has not been proved, that we cannot be sure of his having read Livy in the 1590's, and that his source was Chaucer's legend. FURNIVALL (*Lucrece*, 1885 facsimile, pp. vi–viii) takes issue with Baynes: "Though Prof. Baynes's strenuous arguing leaves one under the impression that he wants to make Ovid the only source of . . . *Lucrece*, yet his words, and his slight of Painter's *Palace of Pleasure* (p. 637), nowhere assert that claim. He maintains that Shakspere did use Ovid. I grant that he did; and I firmly believe that he used Livy, or some other Latin historian too. For when we take with the poem . . . the admirably-stated prose 'Argument' . . . we see at once that Shakspere has in that, details which Ovid did not give him. . . . [There] we find the statement that, on Lucrece's call, her father came 'accompanyed with Iunius Brutus,' and Collatine 'with Publius Valerius.' The latter is not mentiond by Ovid. . . . Livy and Painter both give the companions' names. Again . . . 'bearing the dead body to Rome' . . . is neither in Ovid, Livy, nor Painter. Chaucer may have been the source of this statement, as he—though professing to follow Ovid and Livy only—puts Lucrece's self-murder at Rome, (so does Gower,) and makes her carried through all that town on a bier, whereas Livy and Ovid both make her body shown in Ardea only. . . . Further, I think that Shakspere's account of Sextus pressing Lucrece's breast with his hand [ll. 437–441], . . . is rather from Livy's *sinistraque manu mulieris pectore oppresso* than Ovid's *positis urgentur pectora palmis*, which (with its context) implies that Sextus put his right hand (which held his sword), as well as his left, on Lucrece's breasts." In the same volume (pp. xxv f.) P. Z. ROUND supports Furnivall by listing a number of parallels to Livy as well as Ovid. He decides that "in almost all the places where both [Ovid and Livy] drew from the same source, Shakspere seems to follow Livy—sometimes directly, sometimes thro' Painter."

But VERITY (ed. 1890, p. 367) reflects the views of Baynes, not Furnivall: "I cannot doubt but that Ovid's Fasti was the source to which Shakespeare owed most. Parallelisms in literature, like facts and figures in ordinary life, are desperately misleading and unsatisfactory things. . . . Hence it is scarcely ever possible to give direct and positive proof that one author has borrowed from another. I forbear, therefore, to make any dogmatic statements on the matter." LEWES (*Women of Sh.*, 1894, trans. Zimmern, p. 69), however, without hesitation pronounces the "classical source" of *Lucrece* "the tale as given by the ancient Roman historian Livy." A short time later WYNDHAM (ed. 1898, p. 241) in a note on ll. 1714 f. remarks: "Shakespeare, who in most of the poem borrows his facts from Ovid, doubtless followed Painter or Livy here." But in his introduction (pp. xciii–xcv) he presents a new idea: "Shakespeare took the story from Ovid, with the knowledge that Chaucer had drawn on the same source . . . in his *Legend of Good Women*. . . . And Shakespeare must certainly have been familiar with the allusion to it in North's *Plutarch* [1579, life of Publicola, ch. 1], as with the passage in Sidney's *Apologie* [*ca.* 1580, ed. Arber, 1868, p. 28], where a painting of *Lucrecia* is imagined to illustrate the art of those who are 'indeed right Poets.' . . . Shakespeare, indeed, owes

more to the manner of Chaucer's *Troilus*[1] than to the matter of his *Lucretia*, or of its original in Ovid. For in treating that story the two poets omit and retain different portions: Chaucer, on the whole, copying more closely paints on a canvas of about the same size, whereas Shakespeare expands a passage of 132 lines into a poem of 1855. Chaucer omits Ovid's note rendered by Shakespeare's [ll. 8 f.]. . . . He also omits Lucretia's unsuspecting welcome of Tarquin, making him '*stalke*' straight into the house 'ful theefly.' Shakespeare retains the welcome, and reserves [*stalkes* for l. 365]. . . . On the other hand, Chaucer renders the passage, 'Tunc quoque jam moriens ne non procumbat honeste, respicit' [Ovid, II, 833 f.], somewhat quaintly [in his ll. 1856–1859] . . . and Shakespeare omits it. Both keep the image of the lamb and the wolf, together with Lucretia's *flavi capilli*, which are nowhere mentioned by Livy." He is followed by HERFORD (ed. 1899, p. 302): "The influence of Chaucer's *Troilus* . . . colours Shakespeare's handling of the austerer 'tragedy' of Rome. . . To it too we may attribute the predominance of rhetoric—of dialogue, soliloquy, apostrophe—in a tale where action is of more account than persuasion."

The most elaborate discussion of these matters is that by EWIG (*Anglia*, 1899, XXII, 1–32). He finds the evidence conflicting. For example, an incident in the Argument, ll. 21 f., "early in the morning speedeth away," does not occur in Ovid, Livy, Chaucer, or Painter; references in the Argument, ll. 25 f., and in the poem, l. 1585, to Lucrece's black attire are duplicated only in Chaucer; while before Sh. only Chaucer has the detail of carrying the dead body of Lucrece throughout Rome (Argument, l. 30; poem, ll. 1850–1853), though actually, as no other writer does, he locates Tarquin's crime in that city.[2] Ewig weighs the pros and cons, only to reach a somewhat agnostic verdict (p. 32): "The use of Livy appears to be certain, of Ovid probable. Perhaps Chaucer's legend contributed as well. That the influence of the two Latin writers on Shakespeare was direct is not yet proved. In any event, none of the versions mentioned by me is to be considered the intermediary. A direct borrowing is not entirely out of the question. As is shown above [i. e. on his pp. 9–31], our poet's knowledge of the first book of Livy is established, and Dürnhöfer's study [of the sources of *Venus*, 1890] has apparently done the same thing for Ovid's *Metamorphoses*. But if we are unable to conclude that Sh. knew and made use of the original text of Ovid's *Fasti*, the only alternative is to conjecture that one of the lost ballads was his source. In it the narrative of Ovid and of Livy must have been combined in the manner in which it appears as the foundation of our epic poem." To one who has worked for years with Elizabethan ballads this is a tame and a highly unlikely conjecture—especially since nothing whatever is known about the *Lucrece* ballads. Ewig argues, with considerable plausibility, that the resemblances between *Lucrece* and *The Palace of Pleasure* are due to their common borrowings from Livy.

[1] [Cf. FURNIVALL (ed. 1877, p. xxxiv): "The long lamentations of Lucrece, so full of antithesis and so laboured, are, without doubt, imitated from Chaucer's poem of *Troilus and Cressida*."]

[2] See the notes to the Argument.

DOWDEN (ed. 1903, p. xviii) combines previous suggestions, and informs us that *Lucrece* follows Ovid, Livy, and Painter. ANDERS (*Sh.'s Books*, 1904, p. 29) thinks that Sh. went directly to both Latin authors for his material. But COLLINS (*Studies in Sh.*, 1904, pp. 16–18) insists that "a careful comparison" of earlier English treatments of the story with Sh.'s "will conclusively show that Shakespeare has followed none of them—that Ovid, and Ovid only, is his original. The details given in Ovid, which neither Chaucer nor any of the other narrators reproduce, but which are reproduced by Shakespeare, place this beyond question. Thus Shakespeare alone [ll. 407–409] represents the 'tunc primum externa pectora tacta manu' (804) . . . ; the fine touch [l. 730]—'Quid, victor, gaudes? haec te victoria perdet' (811). . . . Nor has the 'ter conata loqui, ter destitit' (823) been noticed by Chaucer or the others, though it is reproduced by Shakespeare [ll. 1604 f.]. . . . Again, in Ovid and Shakespeare, though not in Chaucer or in the others, Lucretia's father and husband throw themselves on her corpse (835–6 [cf. *Lucrece*, ll. 1732 f., 1772–1775]). 'Ecce super corpus, communia damna gementes, Obliti decoris virque paterque jacent.' One touch indeed not only proves the scrupulous care with which Shakespeare follows Ovid, but his scholarship too—for the Latin [l. 837] is obscure and difficult: 'Brutus adest, tandemque animo sua nomina fallit,' that is, stultifies his name (*brutus*, stupid) by the courage he shows. This Shakespeare *interprets* in . . . [ll. 1807–1820]. In a word, a comparison of Chaucer's and Shakespeare's narratives will show that each represents an independent study of the Latin original, and that Shakespeare has followed Ovid with scrupulous care. When this poem was written there was no English translation of the *Fasti*, and Shakespeare must therefore have read it in the original."

On the other hand, CRAIG (ed. 1905, pp. xvi f.), while refusing to discuss the question whether Sh. went directly to Livy or followed him indirectly through Painter, concludes: "It is most probable he [Sh.] was able to read the Latin [of Ovid] sufficiently well at least to extract the story; and he is sure also to have seen it in Chaucer's 'Legend of Good Women.' . . . Some of the details in the poem seem also to follow Livy's account more than any other."

LEE (ed. 1905, pp. 13–15) finds it altogether "clear that Shakespeare studied the work of . . . [Livy, Ovid, and Chaucer]. . . . Like Chaucer Shakespeare holds up Lucrece to eternal admiration as a type of feminine excellence. . . . But, generally speaking, Shakespeare's poem has closer affinity with Ovid's version (in the *Fasti*) than with that of any other predecessor. Like Ovid Shakespeare delights in pictorial imagery, and occasionally in *Lucrece* he appears to borrow Ovid's own illustrations. . . . Shakespeare seems to owe more suggestion to Chaucer's source of inspiration [Ovid] than to Chaucer himself. . . . Shakespeare borrows from Ovid words which escaped Chaucer's notice. His insistence on the 'snow-white' of Lucrece's 'dimpled chin' (420) and his comparison of her hair to 'golden threads' (400) echo the 'niueusque color flauique capilli' (*Fasti*, ii.763) of Ovid's heroine. . . . At the same time there are touches in Shakespeare's *Lucrece* which suggest that he assimilated a few of Livy's phrases direct. Painter . . . very loosely paraphrased the Latin historian, and it is unlikely that Shakespeare gained all his knowledge of Livy there. The lucid 'argument' in prose which Shakespeare prefixed to the poem catches Livy's perspicuous manner more exactly than mere dependence on

Painter would have allowed. The lines (437–41 and 463) in which Shakespeare pointedly describes how Tarquin's hand rests on Lucrece's breast follow Livy's phrase, 'sinistraque manu mulieris pectore oppresso.' The hint is given in Ovid, and Painter merely states that Tarquin keeps Lucrece 'doune with his lefte hande.' At one point Shakespeare corrects an obvious misapprehension of Painter—a fact which further confutes the theory of exclusive indebtedness to him. Livy, like Ovid, assigns to Tarquin the threat that in case of Lucrece's resistance he will charge her with misconduct with a slave. Neither Latin writer gives the word 'slave' any epithet, and whether the man is in Tarquin's or in Lucrece's service is left undetermined. Painter makes Tarquin refer to a slave of his own household. Shakespeare assigns the slave to Lucrece's household." Lee's final decision is (p. 21): "It is clear that, working on foundations laid by Ovid, he [Sh.] sought suggestion for his poetic edifice in Livy, and in such successors of the classical poet and historian as Chaucer and Bandello." Apparently Lee changed his opinions later on. In the *Quarterly Review*, April, 1909, p. 461, he remarks: "The story comes from Ovid's 'Fasti'; and the philosophic embroidery, which mainly presents the varied activity of Time, is an echo of the 'Tristia.' Neither in subject nor in style does the English poem stray far beyond Ovidian boundaries."

With equal assurance NEILSON (ed. 1906, p. 1150) comments: "The versions of Ovid and Livy, either in the original or in the translations of Golding[1] and Painter, and that of Chaucer in the *Legend of Good Women*, seem certainly to have been known to him [Sh.]." LUCE (*Handbook*, 1906, p. 80) mentions Ovid and Chaucer as among Sh.'s sources, but omits Livy. In a similar manner WOLFF (*Shakespeare*, 1907, I, 276) remarks that "Ovid was the poet's guide, though a series of English treatments of the subject, among them Chaucer's in the *Legend of Good Women*, may not have been unfamiliar to him." POOLER (ed. 1911) quotes FURNIVALL (1885), asserting (p. lvii) that "Painter's narrative is so like Livy's that . . . indeed Shakespeare may have used it" instead of the Latin. PORTER (ed. 1912, p. 79) maintains that Sh.'s sources were "undoubtedly" Ovid, Livy, and Chaucer. In a note on l. 1 (p. 101) she observes that the phrase *in post* "may be a straw showing that Shakespeare had looked over Painter's version of the story." According to BROWN (ed. 1913, pp. xvii f.) no English version, "except possibly Chaucer's, appears to have been used by Shakespeare. . . . Since Painter repeatedly omits or perverts details of the narrative which are preserved in *Lucrece*, it is clear that he did not serve as Shakespeare's source. . . . For the main fabric of his poem . . . Shakespeare turned to Ovid and Livy, and . . . he must have had recourse directly to the original Latin. Of the two, Ovid, as is natural, makes much the larger contribution. . . . Nevertheless, he [Sh.] kept an attentive eye upon the text of Livy . . . [who] supplies him with numerous details for the poem" (see the notes to ll. 120–122, 437–439, 449 f., 1597 f., 1619–1621, 1709 f., 1714 f., 1807–1820).

Opposed to Brown are his general editors, NEILSON and THORNDIKE, who insist (*Facts*, 1913, p. 53) that "Livy . . . seems to have been the chief source of *Lucrece*, with some aid from Ovid's *Fasti*." BARTLETT (*Catalogue*, 1917, p. 12) admits the possibility "that Shakespeare may have read the story in the orig-

[1] [A slip. Golding did not translate the *Fasti*.]

inal Latin, as a boy at school, but it is more probable that he was familiar with it through one of the many English versions of the time. It is found in Chaucer, Lydgate, Painter's Palace of Pleasure and elsewhere." Another swing of the pendulum, and BRANDL (*Shakespeare*, 1922, p. 162) tells us that again, as in *Venus*, "Ovid was the source, but this time with a serious work, the *Fasti;* the main story was also accessible in Livy and Chaucer," and ADAMS (*Life*, 1923, pp. 155 f.) that Sh. supplemented, it seems, Ovid "with a reading of the story as related by Livy, and by Chaucer." It swings once more, as FEUILLERAT (ed. 1927, pp. 177 f.) evidences: "In Ovid he [Sh.] found certain suggestions—the simile of the wolf and the lamb, for instance,—and a few expressions or ideas (cf. notes on 400, 1604 [f.], 1732–1733, 1772–1775). But the number of details common to Shakespeare and Livy, and not to be found in Ovid, is much greater, e. g., Tarquin is brought to his bedroom (120–123); Lucrece confesses to her husband that 'a stranger came and lay' on his pillow [1619–1621]; Lucrece's friends assure her that though her body is stained her mind is pure (1655–1656 and 1709–1710); Lucrece asks her friends to swear to avenge her (1689, etc.);[1] Lucrece will not let her example serve as an excuse for light women (1714–1715); Brutus asks his 'wondering friends' to swear to help in revenging Lucrece (1843–1848). What pertains to the change of attitude in Brutus is hardly paralleled by what Ovid says of him. The Argument betrays a knowledge of several historical facts not supplied by Ovid. There are also passages where Shakespeare seems to follow Livy more closely than Ovid [see the notes on ll. 8 f., 437–439, 475–504]. . . . A few details may have been borrowed from Chaucer" (see the notes on ll. 197–210, 596–630, 1261–1267, 1851).

The opposite opinion quickly comes back with MARSCHALL (*Anglia*, 1929, LIII, 106 f.), who believes that the general story of Lucrece must have been familiar to Sh. from his school-days, and that later, probably shortly before he began writing the poem, he must have read the *Fasti*, because two incidents told by Ovid influenced him. First, in the *Fasti* Collatine and his comrades find Lucrece talking to her maids about his danger in the field of battle, an incident which Sh. takes over, though he transfers it to the beginning of the poem when Lucrece questions Tarquin about her husband's safety. Second, Ovid's description of Tarquin's thoughts of love suggested to Sh. Tarquin's soliloquy before the crime. Marschall concludes that the two Ovidian details, neither of which he finds in Livy, show that the *Fasti* was Sh.'s principal source.

In spite of BUSH's apprehensions (*Mythology and the Renaissance Tradition*, 1932, p. 139) lest "everything that can be said about these poems has been said, said many times," yet he manages to write some important and some new things (p. 150). According to his view, Sh. "seems to have followed Livy in the main, with supplementary details from Ovid and others. A number of details point to knowledge of Chaucer's story . . . such as Tarquin's definite threat to kill one of Lucrece's slaves and not merely a slave, and the carrying of her body to Rome." He believes that Sh. read Livy and Ovid in Latin, but he makes some interesting points about Sh. and Painter. "While Livy (c. 59) has *Brutus castigator lacrimarum atque inertium querellarum*, Painter's

[1] [See ll. 1681–1698 n.]

phrase is 'childishe lamentacions,' and Shakespeare (ll. 1825, 1829) has 'such childish humour' and 'lamentations.' The prose argument, however, offers more evidence. Here Lucrece 'dispatcheth messengers, one to Rome for her father, and another to the camp for Collatine.' Ovid has only the word *evocat* (ll. 815–16), and Livy (c. 58) has *eundem nuntium.* Chaucer and Gower say nothing of two messengers. Painter writes: 'Lucrece sent a post to Rome to her father, and an other to Ardea to her husbande.' . . . In Shakespeare's poem there is only one messenger. There are in the argument a few other possible traces of Painter, for example, Shakespeare's 'late in the night . . . amongst her maids,' and Painter's 'late in the night . . . amonges her maydes.' While using Livy's text for the poem, Shakespeare might have turned to the convenient Painter for the argument."

These words have gone largely unheeded, and RIDLEY (ed. 1935, p. ix) enumerates as Sh.'s specific sources Ovid, Painter, and Chaucer, omitting Livy altogether; while KITTREDGE (ed. 1936, p. 1452) restores the balance by declaring: "The sources of LUCRECE were naturally Livy . . . and Ovid. . . . Painter . . . had published a rather close translation of Livy's story, but Shakespeare owes nothing to Painter. He could read Livy for himself. His version, indeed, serves to correct a mistake in Painter, whose 'from whence he ⟨Brutus⟩ should conceive that determination' is a blundering rendition of 'unde novum in Bruti pectore ingenium.' Shakespeare's words about Brutus's assumed idiocy (1807–1820) show that he understood the passage. . . . It is altogether probable that Shakespeare knew Chaucer's *Legend of Good Women* . . . but LUCRECE owes nothing to Chaucer."

To make the cycle complete certain scholars tend to eliminate both Livy and Ovid. Thus TSCHISCHWITZ (*Jahrbuch*, 1873, VIII, 42 f.) finds that "besides the ravishment, the voluntary death of Lucrece, and the characters of Brutus and Collatine, almost nothing appears in the poem that recalls the old tradition. Here only the names are old," while the conduct of the poem is evidence of Sh.'s poetic imagination. More emphatic still is E. YARDLEY (*N. & Q.*, Oct. 24, 1903, p. 324): "[*Lucrece*] is a multitude of conceits, and it is possible that many of them are like those of Ovid; but Shakspeare's fertile mind not only originated much, but hit also unconsciously on much that other poets before him had produced. He may, too, have reproduced the thoughts of the ancients through learned English writers who had borrowed or translated them. . . . There is certainly nothing that argues classical knowledge in 'The Rape of Lucrece,' if it be not in the ideas themselves, for there is not in it a reference to any ancient person or thing, outside the story itself, except to Tantalus, who is as well known as Jupiter, to Tereus and Philomel, and to a few of the best-known characters of the Trojan war. Shakspeare's limited range of reference, with other things, convinces me that he knew little Greek and Latin." FAIRCHILD (*Sh. and the Arts of Design*, 1937, p. 146) presents a highly original notion—that the real source of *Lucrece* was tapestries seen by Sh.: "On his central subject we may freely grant that in his schoolboy days Shakespeare had been fascinated by the story of Lucrece; but apart from the popularity of the story Shakespeare's immediate suggestion for writing a poem on it, I suspect, came from the *Triumph of Chastity* tapestries in the series, the 'Triumphs of Petrarch,' subjects for which were drawn from Petrarch's

allegorical poem, *I Trionfi.* These tapestries were not merely well known, but famous; and the *Triumph of Chastity* appears to have been one of the most popular of the subjects. In both the *Triumph of Chastity over Love* and the *Triumph of Death over Chastity* the figure of Lucretia appears. Moreover, in other tapestries Shakespeare would see the story of Lucretia itself portrayed, for the story was as popular in tapestry as it was in poetry. Among the many cartoons (we may assume tapestries, also) that were composed by Giulio Romano and his pupils was the *Story of Lucretia;* and among those done by Francesco Salviati (1510–63) was the *History of Lucretia,* the latter being praised for its beauty by Vasari. Shakespeare's opportunity for drawing out of tapestry his central theme in *Lucrece* seems manifest. . . . For Shakespeare, . . . granting some memories from Ovid, tapestries comprised the background of *Lucrece.* His central theme of Chastity in Woman came from tapestry; his incidental subject of Time, to which he devoted seventy-five lines (925ff) on the 'transforming and destroying power of Time,' undoubtedly came out of the *Triumph of Time* in the Petrarchan series; and his other incidental subject of the 'skilful painting, made for Priam's Troy,' . . . assuredly came out of a Troy tapestry or a series of them."

LEE (ed. 1905, pp. 15 f.) is the chief proponent of the theory that Sh. made use of Bandello's story of Lucrece: "In his expansive and discursive handling of the theme Shakespeare . . . can only be compared with the Italian novelist Bandello. Bandello mainly depends on Livy and is sparing of poetic ornament. But he prolongs the speeches of the heroine with a liberality to which Shakespeare's poem alone offers a parallel. Bandello's long-winded novel was accessible in a French version—in the 'Histoires Tragiques' of François de Belleforest [which Sh. used for several of his plays]. . . . It is not customary to associate Shakespeare's poem of *Lucrece* with Bandello's work, but, although the resemblances may prove to be accidental, they are sufficient to suggest the possibility that Shakespeare had recourse to the Italian novelist." He believes that the reference in l. 1819 to Brutus "supposed a fool" reflects the Italian's description of him; but, as BROWN (ed. 1913, p. xviii) observes, this alleged parallel "can be satisfactorily explained by referring to Livy's text." KITTREDGE (ed. 1936, p. 1452), too, discussing the Brutus reference, agrees: "It is possible that he [Sh.] had read the story in Belleforest's *Histoires Tragiques,* or in Bandello, . . . but Livy (i, 56) and Ovid (ii, 717) gave him all information about Brutus's stratagem that he needed."

MARSCHALL likewise tries to prove (*Anglia,* 1929, vol. LIII) the influence of Bandello. He compares (p. 107) Lucrece's discussion, in the Italian novella, of suicide with her husband and Lucrece's soliloquy, in the poem, on the wisdom of suicide. He believes (pp. 108 f.) that Sh. began the poem on the basis of his reading of Ovid, but later, conscious of the gaps in his knowledge, read Bandello and Livy. The Argument represents the poet's attempt, following his reading of Livy and Bandello, to set down a brief synopsis of the whole story. Marschall (pp. 109–115) takes up the Argument almost phrase by phrase: thus "accompanyed with" (l. 24) seems to him to reflect Bandello's "arriverano il padre ed il marito . . . con i compagni," and to prove that the Argument was written after a complete reading of the Italian story. A similar conclusion is drawn (pp. 119–121) from the variation of the names *Cola-*

*tinus: Colatine, Lucretia: Lucrece*, the shortened forms having been suggested by Bandello. The difference in vocabulary which Marschall notices in the Argument and the poem convinces him that there was a "zeitliche Pause" between their composition (p. 116): "In view of the poet's recognized tendency to copy verbally not only other poets but himself as well, it might be expected that the vocabulary of the Argument would recur to the fullest possible extent in the poem. This is true, however, in such limited measure that I am inclined to conclude that the poet, after he had formed a picture of the historical situation by writing it down, so far as he had ascertained it from Livy and Bandello, did not immediately proceed with the further composition of *Lucrece*. One may speculate that he borrowed first Bandello and then Livy from a library, in order to make sure of the basic details of the poem which he already, perhaps inspired by Ovid, had begun. After he had obtained sufficient information from Livy and Bandello, he may, in order to correct the false picture which Ovid had supplied and to have the true one always ready as a prop, so to speak, for his poem, have written down the material in the form of a synopsis. This then would be the Argument, which on the publication of *Lucrece* was inserted, superfluously and inartistically, between the dedication and the poem after the rest had already been set up—an indication of the value which was imputed even then to every line of the poet. But he did not necessarily proceed at once with the further development of the poem on the basis of the new conception." CHAMBERS (*Year's Work*, 1931, X, 179), however, dismisses Marschall's theory with the statement that he "squeezes what he can, and perhaps a little more, out of a rather juiceless fruit."

MALONE (ed. 1780, p. 575) was the first scholar to comment on Sh.'s borrowings from Daniel: "The applause bestowed on *The Rosamond* of . . . [Daniel], which was published in 1592, gave birth, I imagine, to the present poem. The stanza is the same in both."[1] In his notes he pointed out a number of parallels between the two works. EWIG (*Anglia*, 1899, XXII, 436–448), following this clue, enumerates at length lines and passages that Sh. took from *The Complaint of Rosamond*. (See, among others, the notes to ll. 26, 27 f., 117–119, 492, 1261, 1380, 1450 f., 1585, 1660–1673.) "Stylistically, likewise," he writes (p. 447), "the poems are very similar to each other," as in their fondness for different forms of repetition, anaphora, gradatio, antithesis, oxymoron, alliteration, and so on. He concludes (p. 448): "That Shakespeare learned from Daniel appears to me unquestionable. It is just as certain that the student quickly surpassed his master." Ewig's parallels—as well as those enumerated by ANDERS (*Sh.'s Books*, 1904, pp. 85–89) and others, notably POOLER (ed. 1911, pp. xlviii f.)—seem definitely to have established Sh.'s imitation in the minds of most scholars—like LEE (ed. 1905, pp. 18–20), NEILSON (ed. 1906, p. 1150), LUCE (*Handbook*, 1906, p. 80), ADAMS (*Life*, 1923, p. 156), and FEUILLERAT (ed. 1927, p. 178). RIDLEY (ed. 1935, p. ix) says that Daniel "perhaps (verbally)" influenced Sh. In any case, the imitation has little to do with the Lucrece story as such. It applies not so much to subject-matter

[1] ISAAC (*Jahrbuch*, 1882, XVII, 200) protests against overrating the influence of Daniel on Sh., since it was surpassed by that of writers like Petrarch, Tasso, Surrey, and Sidney, and since it was exerted only on his youthful work.

as to verse-form, style, and general manner. LEE informs us (ed. 1905, pp. 18–20): "The closest parallels with Shakespeare's *Lucrece*, alike in phrase, episode, and sentiment, are to be found in Daniel's . . . *Complaint of Rosamond*. . . . At one important point Shakespeare seems to have borrowed Daniel's machinery. Both heroines seek consolation from a work of art. Shakespeare's Lucrece closely scans a picture of the siege of Troy, the details of which she applies to her own sad circumstance. Daniel's Rosamond examines a casket finely engraved with ornament suggesting her own sufferings. . . . Rosamond's casket was wrought 'So rare that art did seem to strive with nature To express the cunning workman's curious thought.' (ll. 381 f.) To Shakespeare's piece of skilful painting 'In scorn of nature, art gave lifeless life.' (l. 1374.) Daniel's phraseology seems to be echoed in single lines. . . . In sentiment, too, Shakespeare appears often content to follow Daniel. The husband Collatine's inability to speak, owing to the anguish caused him by Lucrece's death, resembles King Henry's enforced silence in presence of Rosamond's dead body [ll. 792–795]."[1] FEUILLERAT (ed. 1927, p. 178) assents: "It seems pretty certain that Shakespeare learned much of Daniel in technique and that he consciously or unconsciously imitated the tone of the *Complaynt*, especially in Lucrece's piteous accents."

Various similarities in *Lucrece* to Marlowe's *Hero and Leander*, *ca.* 1593, were noticed in MALONE's editions (1780, 1790), but the fullest enumeration and discussion of Sh.'s borrowings, actual or supposed, is that of EWIG (*Anglia*, 1899, XXII, 449–453). (See the notes to ll. 407 f., 437–441, 722 f.) Some of the so-called borrowings are thin and unconvincing coincidences, but Ewig (p. 452) thinks it probable that Sh. "soon after Marlowe's death looked over the manuscript or read a transcript of it. The rivalry of the poets, like the entire literary relations of that time, makes such an assumption appear not incredible. The echoes in *Lucrece* of *Hero* would then easily be accounted for as an unintentional result of that reading, as a reminiscence."[2] If this theory be rejected, it is still remarkable "to what similarity of expression two poets otherwise so different in matters of style could come through the literary current of the time."[3] BUSH (*Mythology and the Renaissance Tradition*, 1932, p. 151 n.) adds a short list of striking verbal parallels indicating that Marlowe's *Dido* "is related to the Trojan scenes in *Lucrece*."

The real or alleged indebtedness of Sh. to Virgil (ll. 1366–1568), Watson and Giles Fletcher (ll. 925–996), Constable (ll. 472, 477–479, 1650), and Greene (ll. 527, 624–630, 1652: see POOLER [ed. 1911, pp. 1 f.]) is discussed in the notes. As BROWN (ed. 1913, p. xx) remarks, "The consideration of such incidental (and in some cases no doubt accidental) resemblances does not properly belong to a discussion of the 'sources' of the poem."

[1] See ll. 1660–1673 n.

[2] On this matter see also the discussion on pp. 395–400, above.

[3] In Tieck's novel, *Dichterleben*, 1826, Marlowe reads the manuscript of *Venus*, which the author hasn't yet fully completed, and goes into a rhapsody over "this sweet story, with its melodious language and its voluptuous descriptions." Its author, he says, is more than a mere mortal.

For the convenience of students the Lucrece stories of Livy, Ovid, Chaucer, and Painter are reprinted below, the first two in the translations of the Loeb Classical Library.

## Selection from Livy

*Ab Urbe Condita*, I, 56–60 (trans. B. O. Foster, 1925, I, 195–209)

[Ch. 56] While he [Lucius Tarquinius Superbus] was thus occupied, a terrible portent appeared. A snake glided out of a wooden pillar, causing fright and commotion in the palace. As for the king himself, his heart was not so much struck with sudden terror as filled with anxious forebodings. Now for public prodigies none but Etruscan soothsayers were wont to be employed, but this domestic apparition, as he regarded it, so thoroughly alarmed him that he determined to send to Delphi, the most famous oracle in the world; and, not daring to trust the oracle's reply to anybody else, he sent two of his sons, through strange lands, as they were then, and over stranger seas, to Greece. Titus and Arruns were the ones who went; and, to bear them company, Lucius Junius Brutus was sent too, the son of Tarquinia, sister of the king, a young man of a very different mind from that which he pretended to bear. Having heard that the leading men of the state, and among them his own brother, had been put to death by his uncle, he determined to leave nothing in his disposition which the king might justly fear, nor anything in his fortune to covet, resolving to find safety in contempt, where justice afforded no protection. He therefore deliberately assumed the appearance of stupidity, and permitted himself and his property to become the spoil of the king; he even accepted the surname Brutus, that behind the screen afforded by this title the great soul which was to free the Roman People might bide its time unseen. He it was who was then taken by the Tarquinii to Delphi, more as a butt than as a comrade. . . . When they came there, and had carried out their father's instructions, a desire sprang up in the hearts of the youths to find out which one of them should be king at Rome. From the depths of the cavern this answer, they say, was returned: "The highest power at Rome shall be his, young men, who shall be first among you to kiss his mother." The Tarquinii, anxious that Sextus, who had been left in Rome, might know nothing of the answer and have no share in the rule, gave orders that the incident should be kept strictly secret; as between themselves, they decided by lot which should be first, upon their return to Rome, to give their mother a kiss. Brutus thought the Pythian utterance had another meaning; pretending to stumble, he fell and touched his lips to Earth, evidently regarding her as the common mother of all mortals. They then returned to Rome, where preparations for war with the Rutuli were being pushed with the greatest vigour.

[Ch. 57] Ardea belonged to the Rutuli, who were a nation of commanding wealth, for that place and period. . . . An attempt was made to capture Ardea by assault. Having failed in this, the Romans invested the place with intrenchments, and began to beleaguer the enemy. Here in their permanent camp, as is usual with a war not sharp but long drawn out, furlough was rather freely granted, more freely however to the leaders than to the soldiers; the young princes for their part passed their idle hours together at dinners and drinking bouts. It chanced, as they were drinking in the quarters of Sextus

Tarquinius, where Tarquinius Collatinus, son of Egerius, was also a guest, that the subject of wives came up. Every man fell to praising his own wife with enthusiasm, and, as their rivalry grew hot, Collatinus said that there was no need to talk about it, for it was in their power to know, in a few hours' time, how far the rest were excelled by his own Lucretia. "Come! If the vigour of youth is in us let us mount our horses and see for ourselves the disposition of our wives. Let every man regard as the surest test what meets his eyes when the woman's husband enters unexpected." They were heated with wine. "Agreed!" they all cried, and clapping spurs to their horses were off for Rome. Arriving there at early dusk, they thence proceeded to Collatia, where Lucretia was discovered very differently employed from the daughters-in-law of the king. These they had seen at a luxurious banquet, whiling away the time with their young friends; but Lucretia, though it was late at night, was busily engaged upon her wool, while her maidens toiled about her in the lamplight as she sat in the hall of her house. The prize of this contest in womanly virtues fell to Lucretia. As Collatinus and the Tarquinii approached, they were graciously received, and the victorious husband courteously invited the young princes to his table. It was there that Sextus Tarquinius was seized with a wicked desire to debauch Lucretia by force; not only her beauty, but her proved chastity as well, provoked him. However, for the present they ended the boyish prank of the night and returned to the camp.

[Ch. 58] When a few days had gone by, Sextus Tarquinius, without letting Collatinus know, took a single attendant and went to Collatia. Being kindly welcomed, for no one suspected his purpose, he was brought after dinner to a guest-chamber. Burning with passion, he waited till it seemed to him that all about him was secure and everybody fast asleep; then, drawing his sword, he came to the sleeping Lucretia. Holding the woman down with his left hand on her breast, he said, "Be still, Lucretia! I am Sextus Tarquinius. My sword is in my hand. Utter a sound, and you die!" In affright the woman started out of her sleep. No help was in sight, but only imminent death. Then Tarquinius began to declare his love, to plead, to mingle threats with prayers, to bring every resource to bear upon her woman's heart. When he found her obdurate and not to be moved even by fear of death, he went farther and threatened her with disgrace, saying that when she was dead he would kill his slave[1] and lay him naked by her side, that she might be said to have been put to death in adultery with a man of base condition. At this dreadful prospect her resolute modesty was overcome, as if with force, by his victorious lust; and Tarquinius departed, exulting in his conquest of a woman's honour. Lucretia, grieving at her great disaster, dispatched the same message to her father in Rome and to her husband at Ardea: that they should each take a trusty friend and come; that they must do this and do it quickly, for a frightful thing had happened. Spurius Lucretius came with Publius Valerius, Volesus' son. Collatinus brought Lucius Junius Brutus, with whom he chanced to be returning to Rome when he was met by the messenger from his wife. Lucretia they found sitting sadly in her chamber. The entrance of her friends brought the tears to her eyes, and to her husband's question, "Is all well?" she replied, "Far from it; for what can be well with a woman when she has lost her honour?

[1] [The Latin has only *servum*, without modifier.]

The print of a strange man, Collatinus, is in your bed. Yet my body only has been violated; my heart is guiltless, as death shall be my witness. But pledge your right hands and your words that the adulterer shall not go unpunished. Sextus Tarquinius is he that last night returned hostility for hospitality, and brought ruin on me, and on himself no less—if you are men—when he worked his pleasure with me." They give their pledges, every man in turn. They seek to comfort her, sick at heart as she is, by diverting the blame from her who was forced to the doer of the wrong. They tell her it is the mind that sins, not the body; and that where purpose has been wanting there is no guilt. "It is for you to determine," she answers, "what is due to him; for my own part, though I acquit myself of the sin, I do not absolve myself from punishment; nor in time to come shall ever unchaste woman live through the example of Lucretia." Taking a knife which she had concealed beneath her dress, she plunged it into her heart, and sinking forward upon the wound, died as she fell. The wail for the dead was raised by her husband and her father.

[Ch. 59] Brutus, while the others were absorbed in grief, drew out the knife from Lucretia's wound, and holding it up, dripping with gore, exclaimed, "By this blood, most chaste until a prince wronged it, I swear, and I take you, gods, to witness, that I will pursue Lucius Tarquinius Superbus and his wicked wife and all his children, with sword, with fire, aye with whatsoever violence I may; and that I will suffer neither them nor any other to be king in Rome!" The knife he then passed to Collatinus, and from him to Lucretius and Valerius. They were dumbfounded at this miracle. Whence came this new spirit in the breast of Brutus? As he bade them, so they swore. Grief was swallowed up in anger; and when Brutus summoned them to make war from that very moment on the power of the kings, they followed his lead. They carried out Lucretia's corpse from the house and bore it to the market-place, where men crowded about them, attracted, as they were bound to be, by the amazing character of the strange event and its heinousness. Every man had his own complaint to make of the prince's crime and his violence. They were moved, not only by the father's sorrow, but by the fact that it was Brutus who chid their tears and idle lamentations and urged them to take up the sword, as befitted men and Romans, against those who had dared to treat them as enemies. The boldest of the young men seized their weapons and offered themselves for service, and the others followed their example. Then, leaving Lucretia's father to guard Collatia, and posting sentinels so that no one might announce the rising to the royal family, the rest, equipped for battle and with Brutus in command, set out for Rome. Once there, wherever their armed band advanced it brought terror and confusion; but again, when people saw that in the van were the chief men of the state, they concluded that whatever it was it could be no meaningless disturbance. And in fact there was no less resentment at Rome when this dreadful story was known than there had been at Collatia. So from every quarter of the city men came running to the Forum. No sooner were they there than a crier summoned the people before the Tribune of the Celeres, which office Brutus then happened to be holding. There he made a speech by no means like what might have been expected of the mind and the spirit which he had feigned up to that day. He spoke of the violence and lust of Sextus Tarquinius, of the shameful defilement of Lucretia

and her deplorable death, of the bereavement of Tricipitinus [Lucretius], in whose eyes the death of his daughter was not so outrageous and deplorable as was the cause of her death. He reminded them, besides, of the pride of the king himself and the wretched state of the commons, who were plunged into ditches and sewers and made to clear them out. The men of Rome, he said, the conquerors of all the nations round about, had been transformed from warriors into artisans and stone-cutters. . . . With these and, I fancy, even fiercer reproaches, such as occur to a man in the very presence of an outrage, but are far from easy for an historian to reproduce, he inflamed the people, and brought them to abrogate the king's authority and to exile Lucius Tarquinius, together with his wife and children. . . .

[Ch. 60] . . . Against Tarquinius the gates were closed and exile was pronounced. The liberator of the City was received with rejoicings in the camp, and the sons of the king were driven out of it. Two of them followed their father, and went into exile at Caere, in Etruria. Sextus Tarquinius departed for Gabii, as though it had been his own kingdom, and there the revengers of old quarrels, which he had brought upon himself by murder and rapine, slew him.

## Selection from Ovid

*Fasti*, II, 711–852 (trans. J. G. Frazer, 1931, pp. 109–119)

Behold, O horrid sight! from between the altars a snake came forth and snatched the sacrificial meat from the dead fires. Phoebus was consulted. An oracle was delivered in these terms: "He who shall first have kissed his mother will be victorious." Each one of the credulous company, not understanding the god, [hastened] to kiss his mother. The prudent Brutus feigned to be a fool, in order that from thy snares, Tarquin the Proud, dread king, he might be safe; lying prone he kissed his mother Earth, but they thought he had stumbled and fallen. Meantime the Roman legions had compassed Ardea, and the city suffered a long and lingering siege. While there was naught to do, and the foe feared to join battle, they made merry in the camp; the soldiers took their ease. Young Tarquin entertained his comrades with feast and wine: among them the king's son spake: "While Ardea keeps us here on tenter-hooks with sluggish war, and suffers us not to carry back our arms to the gods of our fathers, what of the loyalty of the marriage-bed? and are we as dear to our wives as they to us?" Each praised his wife: in their eagerness dispute ran high, and every tongue and heart grew hot with the deep draughts of wine. Then up and spake the man who from Collatia took his famous name: "No need of words! Trust deeds! There's night enough. To horse! and ride we to the city." The saying pleased them; the steeds are bridled and bear their masters to the journey's end. The royal palace first they seek: no sentinel was at the door. Lo, they find the king's daughters-in-law, their necks draped with garlands, keeping their vigils over the wine. Thence they galloped to Lucretia: she was spinning: before her bed were baskets of soft wool. By a dim light the handmaids were spinning their allotted stints of yarn. Amongst them the lady spoke in accents soft: "Haste ye now, haste, my girls! The cloak our hands have wrought must to your master be instantly dispatched. But what news have ye? For more news comes your way.

How much do they say of the war is yet to come? Hereafter thou shalt be vanquished and fall: Ardea, thou dost resist thy betters, thou jade, that keepest perforce our husbands far away! If only they came back! But mine is rash, and with drawn sword he rushes anywhere. I faint, I die, oft as the image of my soldier spouse steals on my mind and strikes a chill into my breast." She ended weeping, dropped the stretched yarn, and buried her face in her lap. The gesture was becoming; becoming, too, her modest tears; her face was worthy of its peer, her soul. "Fear not, I've come," her husband said. She revived and on her spouse's neck she hung, a burden sweet.

Meantime the royal youth caught fire and fury, and transported by blind love he raved. Her figure pleased him, and that snowy hue, that yellow hair, and artless grace; pleasing, too, her words and voice and virtue incorruptible; and the less hope he had, the hotter his desire. Now had the bird, the herald of the dawn, uttered his chant, when the young men retraced their steps to camp. Meantime the image of his absent love preyed on his senses crazed. In memory's light more fair and fair she grew. " 'Twas thus she sat, 'twas thus she dressed, 'twas thus she spun the yarn, 'twas thus her tresses careless lay upon her neck; that was her look, these were her words, that was her colour, that her form, and that her lovely face." As after a great gale the surge subsides, and yet the billow heaves, lashed by the wind now fallen, so, though absent now that winsome form and far away, the love which by its presence it had struck into his heart remained. He burned, and, goaded by the pricks of an unrighteous love, he plotted violence and guile against an innocent bed. "The issue is in doubt. We'll dare the utmost," said he. "Let her look to it! God and fortune help the daring. By daring we captured Gabii too."

So saying he girt his sword at his side and bestrode his horse's back. The bronze-bound gate of Collatia opened for him just as the sun was making ready to hide his face. In the guise of a guest the foe found his way into the home of Collatinus. He was welcomed kindly, for he came of kindred blood. How was her heart deceived! All unaware she, hapless dame, prepared a meal for her own foes. His repast over, the hour of slumber came. 'Twas night, and not a taper shone in the whole house. He rose, and from the gilded scabbard he drew his sword, and came into thy chamber, virtuous spouse. And when he touched the bed, "The steel is in my hand, Lucretia," said he, "I that speak am the king's son and Tarquin." She answered never a word. Voice and power of speech and thought itself fled from her breast. But she trembled, as trembles a little lamb that, caught straying from the fold, lies low under a ravening wolf. What could she do? Should she struggle? In a struggle a woman will always be worsted. Should she cry out? But in his clutch was a sword to silence her. Should she fly? His hands pressed heavy on her breast, the breast that till then had never known the touch of stranger hand. Her lover foe is urgent with prayers, with bribes, with threats; but still he cannot move her by prayers, by bribes, by threats. "Resistance is vain," said he, "I'll rob thee of honour and of life. I, the adulterer, will bear false witness to thine adultery. I'll kill a slave, and rumour will have it that thou wert caught with him." Overcome by fear of infamy, the dame gave way. Why, victor, dost thou joy? This victory will ruin thee. Alack, how dear a single night did cost thy kingdom! And now the day had dawned. She sat with

hair dishevelled, like a mother who must attend the funeral pyre of her son. Her aged sire and faithful spouse she summoned from the camp, and both came without delay. When they saw her plight, they asked why she mourned, whose obsequies she was preparing, or what ill had befallen her. She was long silent, and for shame hid her face in her robe: her tears flowed like a running stream. On this side and on that her father and her spouse did soothe her grief and pray her to tell, and in blind fear they wept and quaked. Thrice she essayed to speak, and thrice gave o'er, and when the fourth time she summoned up courage she did not for that lift up her eyes. "Must I owe this too to Tarquin? Must I utter," quoth she, "must I utter, woe's me, with my own lips my own disgrace?" And what she can she tells. The end she left unsaid, but wept and a blush o'erspread her matron cheeks. Her husband and her sire pardoned the deed enforced. She said, "The pardon that you give, I do refuse myself." Without delay, she stabbed her breast with the steel she had hidden, and weltering in her blood fell at her father's feet. Even then in dying she took care to sink down decently: that was her thought even as she fell. Lo, heedless of appearances, the husband and father fling themselves on her body, moaning their common loss. Brutus came, and then at last belied his name; for from the half-dead body he snatched the weapon stuck in it, and holding the knife, that dripped with noble blood, he fearless spake these words of menace: "By this brave blood and chaste, and by thy ghost, who shall be god to me, I swear to be avenged on Tarquin and on his banished brood. Too long have I dissembled my manly worth." At these words, even as she lay, she moved her lightless eyes and seemed by the stirring of her hair to ratify the speech. They bore her to burial, that matron of manly courage; and tears and indignation followed in her train. The gaping wound was exposed for all to see. With a cry Brutus assembled the Quirites and rehearsed the king's foul deeds. Tarquin and his brood were banished. A consul undertook the government for a year. That day was the last of kingly rule.

## Selection from Chaucer

### *The Legend of Good Women*

*Incipit Legenda Lucrecie Rome, martiris.*

Now mot I seyn the exilynge of kynges
Of Rome, for here horible doinges,
And of the laste kyng Tarquinius,
As seyth Ovyde and Titus Lyvius.
But for that cause telle I nat this storye,
But for to preyse and drawe to memorye
The verray wif, the verray trewe Lucresse,
That, for hyre wifhod and hire stedefastnesse,
Nat only that these payens hire comende,
But he that cleped is in oure legende
The grete Austyn, hath gret compassioun
Of this Lucresse, that starf at Rome toun;
And in what wise, I wol but shortly trete,
And of this thyng I touche but the grete.

Whan Ardea beseged was aboute
With Romeyns, that ful sterne were and stoute,
Ful longe lay the sege, and lytel wroughten,
So that they were half idel, as hem thoughten;
And in his pley Tarquinius the yonge
Gan for to jape, for he was lyght of tonge,
And seyde that it was an ydel lyf;
No man dide there no more than his wif.
"And lat us speke of wyves, that is best;
Preyse every man his owene, as hym lest,
And with oure speche lat us ese oure herte."
A knyght, that highte Colatyn, up sterte,
And seyde thus: "Nay, sire, it is no nede
To trowen on the word, but on the dede.
I have a wif," quod he, "that, as I trowe,
Is holden good of alle that evere hire knowe.
Go we to-nyght to Rome, and we shal se."
Tarquinius answerde, "That liketh me."
To Rome be they come, and faste hem dyghte
To Colatynes hous and doun they lyghte,
Tarquinius, and ek this Colatyn.
The husbonde knew the estris wel and fyn,
And prively into the hous they gon,
Nor at the yate porter nas there non,
And at the chambre-dore they abyde.
This noble wif sat by hire beddes side
Dischevele, for no malyce she ne thoughte;
And softe wolle oure bok seyth that she wroughte
To kepen hire from slouthe and idelnesse;
And bad hire servaunts don hire besynesse,
And axeth hem, "What tydyngs heren ye?
How seyth men of the sege, how shal it be?
God wolde the walles were falle adoun!
Myn husbonde is to longe out of this toun,
For which the drede doth me so to smerte
That with a swerd it stingeth to myn herte
Whan I thynke on the sege or on that place.
God save my lord, I preye hym for his grace!"
And therwithal ful tenderly she wep,
And of hire werk she tok no more kep,
And mekely she let hyre eyen falle;
And thilke semblaunt sat hire wel withalle.
And eek hire teres, ful of honeste,
Embelished hire wifly chastite,
Hyre contenaunce is to hire herte dygne,
For they acorde bothe in dede and sygne.
And with that word hire husbonde Colatyn,
Or she of him was war, com stertynge in

And seyde, "Drede the nat, for I am here!"
And she anon up ros, with blysful chere,
And kiste hym, as of wives is the wone.
  Tarquinius, this proude kynges sone,
Conceyved hath hire beaute and hyre cheere,
Hire yelwe her, hire shap, and hire manere,
Hire hew, hire wordes, that she hath compleyned
(And by no craft hire beaute nas nat feyned),
And caughte to this lady swich desyr
That in his herte brende as any fyr
So wodly that his wit was al forgeten.
For wel thoghte he she wolde nat ben geten;
And ay the more that he was in dispayr,
The more he coveyteth and thoughte hire fayr.
His blynde lust was al his coveytynge.
  A-morwe, whan the brid began to synge,
Unto the sege he cometh ful privily,
And by hymself he walketh soberly,
Th'ymage of hire recordynge alwey newe:
"Thus lay hire her, and thus fresh was hyre hewe;
Thus sat, thus spak, thus span; this was hire chere;
Thus fayr she was, and this was hire manere."
Al this conseit hys herte hath newe ytake.
And as the se, with tempest al toshake,
That after, whan the storm is al ago,
Yit wol the water quappe a day or two,
Ryght so, thogh that hire forme were absent,
The plesaunce of hire forme was present;
But natheles, nat plesaunce but delit,
Or an unrighful [*sic*] talent, with dispit—
"For, maugre hyre, she shal my leman be!
Hap helpeth hardy man alday," quod he.
"What ende that I make, it shal be so."
And girte hym with his swerd, and gan to go,
And forth he rit til he to Rome is come,
And al alone his wey than hath he nome
Unto the hous of Colatyn ful ryght.
Doun was the sonne, and day hath lost his lyght;
And in he cometh into a prive halke,
And in the nyght ful thefly gan he stalke,
Whan every wight was to his reste brought,
Ne no wight hadde of tresoun swich a thought.
Were it by wyndow or by other gyn,
With swerd ydrawe, shortly he com in
There as she lay, this noble wif Lucresse.
And as she wok, hire bed she felte presse.
"What beste is that," quod she, "that weyeth thus?"
"I am the kynges sone, Tarquinius,"

Quod he, "but, and thow crye or noyse make,
Or if there any creature awake,
By thilke God that formed man alyve,
This swerd thourghout thyn herte shal I ryve."
And therwithal unto hire throte he sterte,
And sette the poynt al sharp upon hire herte.
No word she spak, she hath no myght therto.
What shal she seyn? hire wit is al ago.
Ryght as a wolf that fynt a lomb alone,
To whom shal she compleyne, or make mone?
What! shal she fyghte with an hardy knyght?
Wel wot men that a woman hath no myght.
What! shal she crye, or how shal she asterte
That hath hire by the throte, with swerd at herte?
She axeth grace, and seyth al that she can.
"Ne wilt thow nat," quod he, this crewel man,
"As wisly Jupiter my soule save,
As I shal in the stable slen thy knave,
And ley hym in thy bed, and loude crye
That I the fynde in swich avouterye.
And thus thow shalt be ded, and also lese
Thy name, for thow shalt non other chese."
  These Romeyn wyves lovede so here name
At thilke tyme, and dredde so the shame,
That, what for fer of sclaunder and drede of deth,
She loste bothe at ones wit and breth,
And in a swogh she lay, and wex so ded,
Men myghte smyten of hire arm or hed;
She feleth no thyng, neyther foul ne fayr.
  Tarquinius, that art a kynges eyr,
And sholdest, as by lynage and by ryght,
Don as a lord and as a verray knyght,
Whi hastow don dispit to chivalrye?
Whi hastow don this lady vilanye?
Allas! of the this was a vileyns dede!
  But now to purpos; in the story I rede,
Whan he was gon, and this myschaunce is falle,
This lady sente after hire frendes alle,
Fader, moder, husbonde, alle yfeere;
And al dischevele, with hire heres cleere,
In habit swich as women used tho
Unto the buryinge of hire frendes go,
She sit in halle with a sorweful sighte.
Hyre frendes axen what hire eylen myghte,
And who was ded; and she sit ay wepynge;
A word, for shame, forth ne myght she brynge,
Ne upon hem she durste nat beholde.
But atte last of Tarquyny she hem tolde

This rewful cas and al thys thing horryble.
The woo to tellen were an impossible,
That she and al hir frendes made attones.
Al hadde folkes hertes ben of stones,
Hyt myght have maked hem upon hir rewe,
Hir herte was so wyfly and so trewe.
She sayde that, for hir gylt ne for hir blame,
Hir husbonde shulde nat have the foule name,
That wolde she nat suffre, by no wey.
And they answerden alle, upon hir fey,
That they forgave yt hyr, for yt was ryght;
It was no gilt, it lay not in hir myght;
And seyden hir ensamples many oon.
But al for noght; for thus she seyde anoon:
"Be as be may," quod she, "of forgyvyng,
I wol not have noo forgyft for nothing."
But pryvely she kaughte forth a knyf,
And therwithal she rafte hirself hir lyf;
And as she fel adoun, she kaste hir lok,
And of hir clothes yet she hede tok.
For in hir fallynge yet she had a care,
Lest that hir fet or suche thyng lay bare;
So wel she loved clennesse and eke trouthe.
Of hir had al the toun of Rome routhe,
And Brutus by hir chaste blood hath swore
That Tarquyn shulde ybanysshed be therfore,
And al hys kyn; and let the peple calle,
And openly the tale he tolde hem alle,
And openly let cary her on a bere
Thurgh al the toun, that men may see and here
The horryble dede of hir oppressyoun,
Ne never was ther kyng in Rome toun
Syn thilke day; and she was holden there
A seynt, and ever hir day yhalwed dere
As in hir lawe; and thus endeth Lucresse,
The noble wyf, as Tytus bereth witnesse.
I telle hyt, for she was of love so trewe,
Ne in hir wille she chaunged for no newe;
And for the stable herte, sadde and kynde,
That in these wymmen men may alday fynde.
Ther as they kaste hir herte, there it dwelleth.
For wel I wot that Crist himselve telleth
That in Israel, as wyd as is the lond,
That so gret feyth in al that he ne fond
As in a woman; and this is no lye.
And as of men, loke ye which tirannye
They doon alday; assay hem whoso lyste,
The trewest ys ful brotel for to triste.

*Explicit Legenda Lucrecie Rome, martiris.*

Selection from Painter

*The Palace of Pleasure* (ed. Joseph Jacobs, 1890, I, 22–25)

## THE SECOND NOUELL.

*Sextus Tarquinius rauished Lucrece. And she bewayling the losse of her chastitie, killed her selfe.*

Great preparation was made by the Romaines, against a people called Rutuli, who had a citie named Ardea, excelling in wealth and riches which was the cause that the Romaine king, being exhausted and quite voyde of money, by reason of his sumptuous buildinges, made warres vppon that countrie. In the time of the siege of that citie the yonge Romaine gentlemen banqueted one another, amonges whom there was one called Collatinus Tarquinius, the sonne of Egerius. And by chaunce they entred in communication of their wiues, euery one praysing his seueral spouse. At length the talke began to grow hot, whereupon Collatinus said, that words were vaine. For within few houres it might be tried, how much his wife Lucretia did excel the rest, wherefore (quoth he) if there be any liuelihod in you, let us take our horse, to proue which of oure wiues doth surmount. Wheruppon they roode to Rome in post. At their comming they found the kinges doughters, sportinge themselues with sondrye pastimes: From thence they went to the house of Collatinus, where they founde Lucrece, not as the other before named, spending time in idlenes, but late in the night occupied and busie amonges her maydes in the middes of her house spinning of woll. The victory and prayse wherof was giuen to Lucretia, who when she saw her husband, gentlie and louinglie intertained him, and curteouslye badde the Tarquinians welcome. Immediately Sextus Tarquinius the sonne of Tarquinius Superbus, (that time the Romaine king) was incensed wyth a libidious desire, to construpate and defloure Lucrece. When the yonge gentlemen had bestowed that night pleasantly with their wiues, they retourned to the Campe. Not long after Sextus Tarquinius with one man retourned to Collatia vnknowen to Collatinus, and ignorant to Lucrece and the rest of her houshold, for what purpose he came. Who being well intertayned, after supper was conueighed to his chamber. Tarquinius burninge with the loue of Lucrece, after he perceiued the housholde to be at reste, and all thinges in quiet, with his naked sworde in his hande, wente to Lucrece being a sleepe, and keeping her downe with his lefte hande, saide: "Holde thy peace Lucrece, I am Sextus Tarquinius, my sworde is in my hand, if thou crie, I will kill thee." The gentlewoman sore afrayed, being newely awaked oute of her sleepe, and seeing iminent death, could not tell what to do. Then Tarquinius confessed his loue, and began to intreate her, and therewithall vsed sundry minacing wordes, by all meanes attempting to make her quiet: when he saw her obstinate, and that she woulde not yelde to his request, notwithstanding his cruell threates, he added shameful and villanous speach, saying: That he would kill her, and when she was slaine, he woulde also kill his slaue, and place him by her, that it might be reported howe she was slaine, being taken in adulterie. She vanquished with his terrible and infamous threate, his fleshlye and licentious enterprice, ouercame the puritie of her chaste and honest hart, which done he departed. Then Lucrece sent a post to Rome to her father, and

an other to Ardea to her husbande, requiringe them that they would make speede to come vnto her, with certaine of their trustie frendes, for that a cruell facte was chaunced. Then Sp. Lucretius with P. Valerius the sonne of Volesius, and Collatinus with L. Iunius Brutus, made hast to Lucrece: where they founde her sitting, very pensife and sadde, in her chamber. So sone as she sawe them she began pitiously to weepe. Then her husband asked her, whether all thinges were well, vnto whom she sayde these wordes.

"No dere husbande, for what can be well or safe vnto a woman, when she hath lost her chastitie? Alas Collatine, the steppes of an other man, be now fixed in thy bed. But it is my bodye onely that is violated, my minde God knoweth is giltles, whereof my death shalbe witnesse. But if you be men giue me your handes and trouth, that the adulterer may not escape vnreuenged. It is Sextus Tarquinius whoe being an enemie, in steede of a frende, the other night came vnto mee, armed with his sword in his hand, and by violence caried away from me (the Goddes know) a woful ioy." Then euery one of them gaue her their faith, and comforted the pensife and languishing lady, imputing the offence to the authour and doer of the same, affirming that her bodye was polluted, and not her minde, and where consent was not, there the crime was absente. Whereunto shee added: "I praye you consider with your selues, what punishmente is due for the malefactour. As for my part, though I cleare my selfe of the offence, my body shall feele the punishment: for no vnchast or ill woman, shall hereafter impute no dishonest act to Lucrece." Then she drewe out a knife, which she had hidden secretely, vnder her kirtle, and stabbed her selfe to the harte. Which done, she fell downe grouelinge vppon her wound and died. Whereupon her father and husband made great lamentation, and as they were bewayling the death of Lucrece, Brutus plucked the knife oute of the wound, which gushed out with aboundance of bloude, and holding it vp said: "I sweare by the chast bloud of this body here dead, and I take you the immortall Gods to witnes, that I will driue and extirpate oute of this Citie, both L. Tarquinius Superbus, and his wicked wife, with all the race of his children and progenie, so that none of them, ne yet any others shall raigne anye longer in Rome." Then hee deliuered the knife to Collatinus. Lucretius and Valerius, who marueyled at the strangenesse of his words: and from whence he should conceiue that determination. They all swore that othe. And followed Brutus, as their captaine, in his conceiued purpose. The body of Lucrece was brought into the market place, where the people wondred at the vilenesse of that facte, euery man complayning vppon the mischiefe of that facinorous rape, committed by Tarquinius. Whervpon Brutus perswaded the Romaynes, that they should cease from teares and other childishe lamentacions, and to take weapons in their handes, to shew themselues like men.

Then the lustiest and most desperate persons within the citie, made themselues prest and readie, to attempte any enterprise: and after a garrison was placed and bestowed at Collatia, diligent watche and ward was kept at the gates of the Citie, to the intent the kinge should haue no aduertisement of that sturre. The rest of the souldiours followed Brutus to Rome.

When he was come thither, the armed multitude did beate a marueilous feare throughout the whole Citie: but yet because they sawe the chiefeste

personages goe before, they thought that the same enterprise was taken in vaine. Wherefore the people out of all places of the citie, ranne into the market place. Where Brutus complained of the abhominable Rape of Lucrece, committed by Sextus Tarquinius. And thereunto he added the pride and insolent behauiour of the king, the miserie and drudgerie of the people, and howe they, which in time paste were victours and Conquerours, were made of men of warre, Artificers, and Labourers. He remembred also the infamous murder of Seruius Tullius their late kinge. These and such like he called to the peoples remembraunce, whereby they abrogated and deposed Tarquinius, banishing him, his wife, and children. . . .

### JOHN QUARLES'S *TARQUIN BANISHED*

On this poem, which is added to the 1655 ed. ($Q_9$) of *Lucrece*, see pp. 411 f., above. Quarles's preface (sigs. F6–F6$^v$) runs thus:

To the READER.

Kinde Reader,

I *Am confident when thou doest seriously consider the unworthinesse of the Action, thou wilt not approve of the Actor; for, after he had received those many civilities which the house of chast* Lucretia *could afford, he with an unheard-of violence, requited her with a most barbarous rape, which caused not only his banishment, but likewise cost the lives of many of the Nobility; nay, and the King himself in defence of his son, the Ravisher, lost his life; and that which was more than all, was the losse of* Lucretia's *life: for the sense of the fact, made her stab her self; so died poor* Lucretia, *blameable in nothing but that she was the Author of her own death: So Reader, as thou hast before read* Tarquin's *offence, thou mayst now read his punishment.* And so farewell.

The poem itself follows (I have printed the long *ſ* in the preface and poem as *s*):

[F7] *TARQVIN* Banished: / OR, / *The reward of Lust.*

TIs seldome known that good effects attend
Upon bad causes; *Tarquin*, to befriend
His own desires, contaminates his will,
And blasts that vertue, which before did fill
The ears of *Rome*, and made it to proclame
The future hopes of his encreasing name.

May we not judge him wise that loves to spend
Ere he begins, some thoughts upon the end
Of his designe, had *Pha'ton* done the same
He had not turn'd the world into a flame.

The acts of *Catiline*, were noble deeds
Compar'd to this, this horrid act exceeds
Horror it self; Oh what obdurate breast
Can read this story, and not be opprest,
If ever mischief practis'd to excell
It was in this, this Master-piece of Hell.

[F 7v] Had chast *Lucretia* follow'd the advice
Of lustfull *Tarquin*, what a lavish price
Had she layd out for sin, and yet the shame
Had been far greater, and her death the same
If not much worse, for had she not reveal'd it,
T'had prov'd her death to think she had conceal'd it.

Ah poor *Lucretia!* what a fatall guest
Didst thou receive, how was thy roof unblest
And thou mistook, how sadly did it prove
Thy table fed a Serpent, not a Dove:
It was thy face, *Lucretia*, that was spread
With lavish beauty, and there *Tarquin* fed.

'Twas not to take repose, he made such speed,
Nor was't the arrant of his minde to feed
Upon such Cates, his eye had chose a dish
Which pleas'd him, and awhile he fed by wish:
And then by force, *Lucretia*, thou didst finde
The raging stomach of his lustfull minde.

But ah! the sad effect records the crime,
Unparalleld in any Age, or time;
For weeping *Lucrece* had no other shield
Than virtue, which deny'd her heart to yield:
And this all can be deduc'd from hence
That virtue was opprest by violence.

[F8] But at the last, when violence had gain'd
The upper-hand, vile *Tarquin* was constrain'd
To flie, and leave *Lucretia* to lament,
Though not conceal her wofull banishment:
Judge Ladies her distresse, poor heart, her grief
Inclin'd her more to death, than to relief.

She wisht to see her Lord, yet knew not how
To look upon him with a stedfast brow;
But when she thought on his abused bed,
Ah then! ah then! her much dejected head:
Outstream'd a fountain, nothing could prevent
The nimble current of her discontent.

At last he comes, and with a fearfull hast
In his expatiated arms imbrac'd
His *Lucrece*, who being tutor'd by here [*sic*] fears,
Spoke all in sighs, and answer'd him in tears:
Whilst gazing *Colatine* with raging speed,
Stampt out these words, *I will revenge the deed.*

So out he runs, but hark, a groan recalls
His hasty feet, for his *Lucretia*'s fall,

Wounded by her own hand, whilst he in vain,
Lifts up her corps, and layes it down again:
At last poor soul, she mov'd her dying head
And cry'd revenge, for thy *Lucretia*'s dead.

[F8v] Ah! who can grieve with *Collatine*, whose grief
Admits no equall, but transcends belief,
He now is fled, and ransacks all about,
Contrives and plots to finde young *Tarquin* out;
At last arriving where the Army stay'd,
The colours of his grief he thus display'd.

Dear friends, the liberality of my speech
Is humbly free, and fluent to beseech
Your joynt assistance, to revenge a wrong
Whose intricacy neither pen, nor tongue
Is able to expresse: Alas! and I
Can only shaddow forth my misery.

My dear *Lucretia*, In whose brest did lie
My life, is fled unto eternity;
She's dead my Lords, and ah! if that were all
In time I might endevour to recall
My grief, she is (my Lords) I speak what's true,
Ravish'd by death, nay, and by *Tarquin* too.

And if a worser fate than this can be,
Ile swear there is no grief, no misery;
But to be short dear friends, I cannot now
Dispose of so much time, as to utter how:
But the last sound of my *Lucretia*'s breath
Was this, *Revenge my rape, condole my death.*

[G1] The frightned aire had hardly cool'd his words,
Before the Nobles with their soon-drawn swords
Vow'd a compleat revenge, and to effect
Their vow'd designs, they suffer'd no neglect
To harbour in their breasts, but with a speed
Wing'd with affection they perform'd the deed.

If I should lavish time, and here relate
Their sev'rall battels, and their sev'rall fate,
I might perplex my Reader with a story
Of this mans ruine, and of that mans glory:
But at my period, I should only say,
*Tarquins* bad cause, not valour lost the day.

But let me say that in this fatall cloud
Of ruine, *Tarquins* father that did croud
Into the arms of danger to maintain
His sons vile cause, deservedly was slain:

And when young *Tarquin* heard his fathers fall,
He grew more desperate, lost himself and all.

Thus captive to his foes, his sullen breast
Swell'd more with malice, than it seem'd opprest;
For like a base Usurper, having thrust
Himself in power, his actions must be just:
Nay, though the sword decline him, yet would he
Make all Authentick by obduracie.

[G1v] A brazen conscience findes a brazen face,
*Tarquin*, because he knew his foul disgrace
Could not receive addition, grew so bold,
So peremptory, that what others told
To him in grief, he in disdain, reply'd,
*Lucretia*'s rape, is *Tarquins* onely pride.

Since she is dead, the thing that grieves me most
Is this, to think my spirits cannot boast
Of more enjoyments; but Ile cease to crave,
For I am well content with what I have;
And if I die, I charge thee grief, forbear,
I am a Roman, and I scorn to fear.

Oh how Ile vex my foes! for when as I
Am brought to death, they shall not know I die;
Ile steal into a slumber, none shall say
They saw me die, although perhaps they may
Report they saw me dead; and *Rome* shall crie,
*Tarquin* hath taught us how to scorn, and die.

Well then, where's their revenge? for I am sure
A *Roman* spirit never can endure
To triumph ore a corps; when smiling death
Shall put a period to my yielding breath;
What then? Alas! they only can concur
In this one sense, he dy'd a *Ravisher*.

[G2] Thus, thus insentiate *Tarquin* seems to show
More raging courage, than repentant woe;
His inconsiderate thoughts think all things good,
And slightly wade through poor *Lucretia*'s blood:
Go forward Reader, and thou'lt quickly finde
An alter'd *Tarquin*, and a changed minde.

The Consuls after serious debate
Concerning *Tarquin*, did agree, his fate
Should not be speedy death, but should be sent
Into a sad and lasting banishment,
That so his more deliberate thoughts might finde
A way to call his villany to minde.

This news arriving unto *Tarquins* ears,
He soon begins to argue with his fears:
Must I be sent, cryes he, into a place
Of no society, and there imbrace
Perpetual woe? Oh! how could Hell contrive
So great a plague to keep me still alive?

What shall I doe in this extreme abysse
Of woe and torments? Death had been a blisse
Beyond expression; Ah! must wretched I
Be so accurst t'offend, and yet not die?
Oh most prodigious fate! vile *Ixions* wheel
Had been a paradise to what I feel.

[G2v] Methinks I feel a sudden fire that burns
My very soul, my former comfort turns
To present woe; methinks I grow, and swell
Into a larger Continent, sure Hell
Hath chang'd his mansion, and intends to make
My troubled *Tenement* his fiery lake.

Since so it is, Ile labour to prevent
Their swelling laughter with a forc'd content.
Ile hide my sorrows from their gazing eyes,
Ile seem to slight their malice, and despise
Their scornful mocks, but yet my heart will tell
My heart, that all within me, is not well.

But stay, shall I forget my self, was I not born
A noble Roman, and shall I not scorn
Their impositions; shall I now relent
And prove a willing slave to discontent?
Fie *Tarquin*, fie; but hark, I hear the summe
Of my destruction, now my foes are come.

Courage my heart, be bold, and let them finde,
Thou hast an Army in thy strength'ned minde,
And if a pressing sigh should chance to fly
Out of the prison of thy minde, deny
It to be thine, so shall thy prying eyes
See thou disown'st their lavish tyrannies.

[G3] Even as the boysterous Ocean, if deny'd
A present passage for her swelling tyde
Swells and looks big, and with insulting waves
Assaults th' immoving shore which stoutly staves
Its fury off; but if it proudly swell
Above the banks, 'tis time to bid farewell.

Even so our *Tarquins* passion, for a time
Found opposition, but at last did clime

Above his strength, and when it was too late,
He soon deplor'd his miserable state,
And being cast into a remote place,
He thus bewails his lamentable case.

Ah! what a sad Companion is a heart,
Burthen'd with guilt; Alas! I can impart
No comfort to my self, all things declare
My ruine, that's attended with despair:
Methinks I have a still continued flood
Before my eyes, of chast *Lucretia*'s blood.

Nor is my eye disturbed, but my ear
Is grown of late accustomed to hear
Strange dialects, methinks *Lucretia* cryes,
Revenge, revenge my wofull injuries:
And thus my eyes, my ears sadly portend
A present woe, a miserable end.

[G3v] Thus in a sad discourse vile *Tarquin* goes
He knows not where, being usher'd by his woes;
At last arriving at a shadie grove,
Close by a wanton stream he sadly strove
To mitigate his sorrow, but his fire
Encreas'd above the reach of his desire.

I am enflam'd, he cryes, could I devise
A way to quench my sorrows with my eyes;
My eye enflam'd my heart, my heart combin'd
With my affections to corrupt my minde;
Thus *minde*, thus *heart*, obey'd a lustful call;
Thus lust procur'd my hate, and hate my fall.

Ah! how these silent fishes seem to sport,
And revel in their cool aquarian Court!
Ah! how they bathe themselves in their own flood,
Whilst I am parboyl'd in a sea of blood!
*Lucretia*, ah *Lucretia!* thou didst finde
A raped body, I a raped minde.

At last the Sylvane Choristers begun
Their warbling notes to the departing Sun,
Which *Tarquin* hearing with a deep-fetch'd groan
He cry'd, How more than happy's every one
Of these care-wanting creatures! they are free
From the rude hand of griping tyrannie.

[G4] And now deploring *Philomel* begins
Her sad, and melancholy notes, and spins
Her tedious notes unto the smallest thred
As if she meant to strike poor *Tarquin* dead;

For he no sooner heard her, but he cries,
Sweet *Philomel* forbear thy tyrannies.

Tell me thou woful wretch, doe not deny
Who was most villain **Tereus*, or I;
Was it not he did perpetrate thy rape,
And made thee wish thy self into this shape?
Since which sad time having banisht all delight,
Thy sham'd-fac'd sorrows shroud themselves in night.

* *The Poets fain, that* Philomel *was a Lady of an incomparable beauty, and being ravished by one* Tereus, *she importuned the Gods that she might be turned into a Bird; since which time she sadly deplored her misfortune, and is vulgarly called a Nightingale.*

Let me conjure thee *Philomel* to cease
Thy high strain'd notes, for they doe much encrease
My raging grief; and now, ah now! I finde
Horrour in sweetnesse, why art thou unkinde,
And wilt not cease? thou shalt not ring my knell,
For Ile be gon, so *Philomel*, farewell.

Away goes *Tarquin*, *Philomel* pursues;
The more he flyes, she more and more renewes
Her ecchoing notes, he swears, she chants and rears
Her shriller accents to his tortur'd ears,
Enrag'd he cryes, the Gods did doe thee wrong
To take thy womans shape, yet leave her tongue.

[G4$^{v}$] Will not entreaties move thee? wilt thou still
Send arrowes to my soul, and be thus shrill?
Peace witch thou tempt'st my patience, every note
Derived from the Magick of thy throat
Strikes me to death, but ah, I will not hear;
For if thou find'st a tongue, Ile want an ear.

With that he stops his ears, but all in vaine,
His fancy turnes all *Philomels*, and straine
Far higher notes; so he, at length let fly
The portalls of his eares, and by and by
More then a flock of Nightingalls, being met,
They thus contriv'd to pay *Lucretia*'s debt.

First, they encampe about his eares, and send
A party out of notes, which recommend
Themselves unto him, whil'st affrightn'd he
Decayes, and reels into an extasie.
Then they assault him with full bodied notes
Discharged from the Engins of their throats.

But *Tarquin*, not encourag'd to abide
So hot a Charge, falls down, and falling dy'd.
Which they perceiving presently arise
And flockt about him, and pickt out his eyes;
From which sad story we may well infer,
That *Philomel* abhors a Ravisher.

*FINIS.*

# THE VOGUE OF *VENUS AND ADONIS* AND *LUCRECE*

Sh. apparently expected that his permanent reputation as a man of letters would rest upon *Venus*, *Lucrece*, and possibly the *P. & T.* (The *Sonnets*, the *L. C.*, and the *P. P.*—assuming for the moment that all three are wholly Shakespearean—were published without his consent.) The circumstances attending the publication of the first two poems—the care with which the manuscripts were prepared for the press, the virtual certainty that Sh. himself read the proofs, the choice of a young and rich noble patron, the language of the dedications—indicate that Sh. placed more emphasis on them than on any of his other works. As LESLIE STEPHEN (*Studies of a Biographer*, 1902, IV, 37 f.) phrases it, Sh. "had his literary vanity, but it was to be satisfied by the poems and by the circulation of the sonnets in manuscript. The plays were in the first instance pot-boilers." Strange as these ideas now appear, to his contemporaries and to the generation following they seemed reasonable; and, indeed, not before the second half of the seventeenth century did the poems yield in popularity to certain of the plays.[1]

The rapid succession of editions during Sh.'s lifetime is in itself the best evidence that his poems were admired. At least ten editions of *Venus* were published before 1616, six of *Lucrece*. The former reached its seventeenth edition in 1675, the latter its ninth in 1655. The extremely small number of surviving copies is another indication of popularity, for it is a safe assumption that these early issues were read and re-read until, from hard usage, they fell to pieces. Probably, too, not all the editions have survived. Then, as an equally reliable indication of changing taste, the fact deserves emphasizing that after 1655 there was only one separate edition of *Lucrece*[2] and after 1675 no separate edition of *Venus* until E. W. ASHBEE issued his facsimiles in 1866. MUNRO's *Sh. Allusion-Book*, 1909, in a statistical table also pictures the rise and fall in their vogue. Not all his "allusions" are, in any strict sense of the terms, either allusions or references, and not all the available material is included. But, accepting his figures (II, 540 f.), of 61 references to *Venus* and of 41 to *Lucrece* between 1593–1594 and 1700, 44 and 25 respectively are earlier in date than 1650. The *P. P.* is credited with seven "allusions" before 1650, the *L. C.* and the *P. & T.* with one each, but not all the nine are "allusions" to Sh. himself, whatever be the interpretation of that odd word; and, on the evidence of the *Sh. Allusion-Book*, which has not one reference to them after 1650, these three works had no popularity whatever. The number of allusions to the poems when compared with the number to the plays seems even more significant. For the whole period up to 1700 *Venus* holds fourth place with *Romeo and Juliet*, while *Lucrece* is sixth. But for the period ending with 1650

[1] This subject is discussed by L. L. SCHÜCKING, *Sh. im literarischen Urteil seiner Zeit*, 1908.

[2] In 1768 *Lucrece* was printed in London with the title *Tarquin and Lucrece, Or, The Rape: A Poem.* Sh.'s name occurs nowhere. "The Editor" omits the original dedication and dedicates the volume to Lord Baltimore. He prints the Argument.

*Venus* is second (44), following *Hamlet* (58), while *Lucrece* is fourth (25), following the two parts of *Henry IV* and *Romeo and Juliet*. From 1650 to 1700 the figures are strikingly different. *Venus* now falls to about tenth place, along with *Richard II*, *Measure for Measure*, and *Timon;* while *Lucrece* is about fourteenth, along with *Lear*, *The Merchant of Venice*, *Pericles*, and *A Midsummer Night's Dream*. Since 1700 the relative position of poems and plays has changed so as to favor the latter even more strongly.

The figures given above are, of course, only approximate, and their total, but not their significance, has been considerably changed by additional references to the poems occurring, for instance, in G. THORN-DRURY's *Some Seventeenth Century Allusions to Sh.*, 1920, and *More Seventeenth Century Allusions to Sh.*, 1924, and A. B. BLACK and R. M. SMITH's *Sh. Allusions and Parallels*, 1931, as well as by others not yet collected. Various examples in the *Sh. Allusion-Book*—like the extracts from SAMUEL NICHOLSON's *Acolastus*, 1600 (I, 74 f.),[1] and ROBERT BARON's *Pocula Castalia*, 1650 (II, 5 f.)—show that wholesale borrowing from the poems was not considered improper by minor writers. According to CHARLES CRAWFORD (*N. & Q.*, Oct. 5, 1901, pp. 277–279; I, 17 f.), RICHARD BARNFIELD was "the first of his contemporaries to voice the praise of Shakespeare by imitating him." Crawford asserts that in *The Complaint of Chastitie*, published in November, 1594, Barnfield borrows theme, ideas, and similes from *Lucrece*, frequently clothing them in the language of *Venus;* and that less frequent borrowings appear in *The Affectionate Shepheard* and its continuation, *The Shepheards Content*, of the same date. But earlier imitators than Barnfield were MICHAEL DRAYTON and T. H. (? THOMAS HEYWOOD).

J. W. HEBEL (*M. L. N.*, 1926, XLI, 248–250) calls attention to lines in Drayton's *Peirs Gaveston*, 1594, "which I believe are earlier than any allusions hitherto recorded." Among them are these verses (sig. C2, ll. 241–246):

> Or as Loue-nursing *Venus* when she sportes,
> With cherry-lipt *Adonis* in the shade,
> Figuring her passions in a thousand sortes,
> With sighes, and teares, or what else might perswade,
> Her deere, her sweete, her ioy, her life, her loue,
> Kissing his browe, his cheeke, his hand, his gloue.

T. H.'s *Oenone and Paris* was registered for publication on May 17, 1594.[2] J. D. PARSONS (London *Daily Telegraph*, Jan. 29, 1925, p. 8; *N. & Q.*, July 20, 1929, p. 39, Nov. 9, p. 325) describes its preface as "the earliest known critical notice" of Sh. and as a "shameless" imitation of the dedication of *Venus*. "Critical" and "shameless" are hardly appropriate words, and CHAMBERS (I, xvi f.), who had seen only Parsons's letters, not the book, thinks that even "imitation" is too strong. A reading of the poem, however, makes it clear

[1] In this section such references (up to the date 1700) are always to CHAMBERS's 1932 reissue of Munro's *Sh. Allusion-Book*, 1909. I have not deemed it necessary to verify Munro's quotations and references.

[2] The title-page of the only extant copy is missing. An editorial note in *N. & Q.*, March 28, 1925, p. 218, observes that the little book, which sold for 16*s.* in 1833, brought £3800 in 1925. It is now in the Folger Library.

that both preface and text borrow not wisely but too well from Sh.'s *Venus*, even if they are not, in Parsons's phrase, "bristling with travesties" of Sh. Thus T. H., writing "To the Curteous Readers," says, "Heare you haue the first fruits of my indeuours, and the Maiden head of my Pen: which, how rude and vnpolished it maye seeme in your (Eagle-sighted) eyes, I can not conceiue." He hopes that "hearing how you please to censure of my simple woork, I may, in som other O*pere magis elaborato*, apply my Veine to your humors, and be quit from the captious tongues, and lauish tearmes of the detracting vulgar." The references here to "first heire of my inuention" and "some grauer labour" are plain. The poem tells how Paris, leaving Helen, returns to Mount Ida, where he sees a nymph who wears a chaplet of willow, a token of unfortunate love.

> Lowlye shee sate her in the pleasaunt coole:
> Her face al swoolne with still distilling teares:
> Who breathing out a passion (sayth Ah foole)
> Thy sighes art chardge the fewnesse of thy yeares.
> They fill thy fauour full of wrinkled furrowes,
> Ingratefull Troian, cause of all my sorrowes.

She approaches the fountain where Paris sits,

> As once the goddesse Citherea came,
> To finde Adonis following of his game,

recognizes him, and berates him for deserting her to bestow his affection on "That guile-full Curtisan," Helen. Three years have passed, she says in language indebted to Tottel's *Miscellany*, 1557–1587:

> Lo thrise the Sunne hath compast all the signes,
> Thrise haue these groues beene mantled as you see them,
> And blustring Boreas with his chill colde windes,
> Hath thrise disrobde them sithen you did flee them.
> Dailie sithe thy dissembling speech did faile mee,
> By these still streaming fountaines I bewaile me.

Paris recognizes Oenone as "his quondam wife," feels some slight embarrassment, but in defense of his conduct tells her the story of his famous "judgment," and blames Venus and Cupid for his disloyalty. Thereupon Oenone, emulating Sh.'s Venus, woos him impetuously, imploring him to embrace her,

> And if I lye the vndermost of all,
> It's not the vantage that can make me feare,
> Thou canst not hurt mee with a backewarde fall,
> Poore women-kinde are bredde, and borne to beare.
> If to this warre thou canst thy liking frame,
> Bee what thou wilt, and I will be the same.
>
> Be Phaoes Boateman, I will be thy barke,
> Bathe in this fountaine here a while to sport thee,
> Thy milke-white skinne, the pebbles shall not marke,
> Twixt them and thee Ile lye me, least they hurt thee.

Oh be my sternesman, I will be thy barge,
It's not thy weight that can me ouercharge.

Paris is no unsophisticated and outraged Adonis, and "At this, the Troian ganne to chase a laughter." After listening patiently to long reproaches from Oenone, he attempts to excuse himself on the ground that love is above laws even for the gods. Finally he remarks, "Good night fayre nymph, now I must go my wayes," "Yet first hee kist her on her rose-redde lippes," and the poem ends with this picture of the twice-forsaken nymph:

So wanders poore Oenone through the thickets,
Vncertaine where to stay, or where to rest her,
Nowe sittes she still, now doeth she chase the prickets,
Heauen helpe (poore soule) her new searcht wound doth fester.
Here leaue I her, with loues disdain rewarded.
Of her selfe forlorne, of Paris vnregarded.

Almost as interesting is JOHN TRUSSEL'S *Raptus I. Helenae; The First Rape of Faire Hellen*, a little book registered for publication on April 16, 1595, and virtually unknown until on June 22, 1931, A. S. W. ROSENBACH discussed it in the New York *Times*, p. 21. Rosenbach asserts that Trussel's dedicatory sonnet "is actually based upon Shakespeare's dedication to the Earl of Southampton which prefaced 'Lucrece' and 'Venus and Adonis,'" and that it "bears a remarkable resemblance in tone and language to some of Shakespeare's own sonnets." More important still, "although no name is mentioned in the dedicatory sonnet, according to the usual practice of that day, there can be no doubt, on the strength of the evidence, that Trussel's sonnet was addressed to Shakespeare, to whom alone Trussell was indebted for the plot and verse of his poem." The "sonnet" in question (it has eighteen lines) is reprinted in the New York *Times* article and in the *T. L. S.*, July 9, 1931, p. 552. Rosenbach believes that "Trussel's work ranks among the earliest of all the hundreds of poems, plays and prose works that owe their inspiration to Shakespeare." Appropriately enough, he has discovered that Trussel was a neighbor of Sh., "that his uncle lived at Stratford-on-Avon and that his family had been associated with the Shakespeares and Ardens for many years." Unfortunately, the book promised by Rosenbach on this subject has not yet appeared.

GEORGE CHAPMAN'S imitations, real and alleged, of Sh. have often been commented on. For example, two recent scholars, R. P. COWL and A. E. MORGAN, in their Arden edition of *1 Henry IV*, 1930, assert (p. lvi) that "the images employed to describe 'purse-takers' in I.ii.13–30 . . . are reminiscent of passages in Chapman's poem *The Shadow of Night*. . . . They suggest that Shakespeare intended to ridicule the aesthetic heresies of Chapman and his coterie . . . and to taunt these poets . . . with theft. . . . The charge of plagiarism would refer, no doubt, to *Ovid's Banquet of Sense* (1595), and other poems written by Chapman in emulation of Shakespeare's *Venus and Adonis*, etc."

That THOMAS DELONEY incorporated passages from *Venus* into his novels has recently been observed.[1] "He seems to have memorized a good deal of

[1] By ROLLINS, *Harvard Studies and Notes in Philology*, 1937, XIX, 219–224.

the poem, lines and phrases from which appear so casually and so appropriately in his stories as to have attracted almost no attention."[1] For example, in *The Gentle Craft*, Part I, 1597 (*Works*, ed. Mann, p. 82), he combines ll. 569, 574, 565 f., 465 as follows: "Yet could he not alter his affections from her, because, indeed affections alter not like a pale-faced coward. . . . Though Roses haue prickles, yet they are gathered. . . . Neither is there any wax so hard but, by often tempering, is made apt to receiue an impression. . . . A smile cureth the wounding of a frown." The poetry of Deloney is uniformly contemptible—unless one cares for ballads as ballads; but evidently he did recognize and appreciate good verse when he came across it.

The same deduction can be made about "T. M. Gent.," who in 1600 published (through the agency of Valentine Simmes) *The Ghost of Lucrece*.[2] The poem was totally unknown until early in 1920 it was found in a store-room in Longner Hall, near Shrewsbury, the home of Richard Burton. The Burton volume, which also contained unique copies of *Venus*, *Lucrece*, and the *P. P.*, was bought by H. C. Folger in March, 1920, and its contents have not been reprinted. T. M. dedicates his poem to "my very bountiful good Lord, my Lord Compton," and then refers to himself as "Thomas Medius & Grauis Tonus," an obvious pun that establishes his name as Thomas Middleton, presumably the dramatist. A few extracts may be appropriate. After "The Prologue" (four stanzas) Lucrece begins to lament in the old *Mirror for Magistrates-Complaint of Rosamond* fashion:

> *Medeas* Magicke, and *Calipsoes* drugges,
> *Circes* enchauntments, *Hecates* triforme[3]
> Weanes my soule sucking at *Reuenges* dugges,
> To feed vpon the aire. What wind? what storme
> Blew my disseuered limmes into this forme?
> And from the Virgin-Paradise of death,
> Coniures my Ghost with poetizing breath?
>
> The candle of my shame burnes in the skie,
> Set on the crosse-Poles of the firmament,
> To feare away diuine Virginitie,
> And light this world below, that being bent
> To follow me, they goe not as I went:
> But when I hope to see the candle waine,
> Then *Tarquins* spirit falls on the snuffe againe.

[1] The same, p. 221.

[2] ADAMS, who is preparing (1937) a facsimile reproduction, tells me: "It is clear that this poem was composed earlier—the author speaks of it as the 'child-house of my vayne' and as 'mine infant lines.' It seems to be at least as early as his *Wisdom of Solomon*, 1597, and certainly earlier than his *Micro-Cynicon*, 1599. I should date its composition as *ca.* 1595–96, or at latest 1597."

[3] [Borrowed from Greene's *Ciceronis Amor*, 1589 (Grosart's Greene, VII, 141): "Had I *Medeas* magicke, the drugs of *Calipso*, the inchauntments of *Cyrces*, the skill of *Hecate*, all these should be imployed," etc.]

So that the snuffe, (the sauour of my shame,
That stinckes before the throne of chastitie)
Is still rekindled with veneriall flame,
To shew that *Tarquins* planet plants in me,
The roote of fierie bloud, and luxurie:
First forcing with his breath, one flames retire,
Then takes my bloud for oyle, his lust, for fire. . . .

*Tarquin* the rauisher: oh at that name
See how mine eies dissolueth into teares.
*Tarquin* the Roman: I describe my shame,
From *Rome* it came, a Romane name it beares.
*Tarquin* my guest: lo, here began my feares:
*Tarquin* from *Ardea* postes, hence sprang the fire,
"For *Ardeas* name sounds ardent hot desire. . . .

VVhat nimble fingers hath Virginitie,
To twist the thread, and turne the wheele about?
O Virgines, that same pearle of chastitie
Shines like the Moone, to light your thoughts throughout,
"Pure cogitations neuer harbours doubt,
But like the fairest-purest chrisolite,
Admits no bruise without a cracke with it. . . .

Thus like *Diana* by a lillie fount,
Sate I amidst my vestall elements,
Thus did my selfe still with my selfe account,
To free my thoughts from chained discontents
And stirre vp mirth, the nurse of nourishments:
*T*hus with a lightsome spirit and soules carouse,
I like a huswife cherisht vp my house.

*W*hen Roman dames tickled with pride and lust,
Rauisht with amorous Philosophie,
Printed the measures of their feete in dust,
*T*empring their bloud with Musickes harmonie,
"(The very Synode-house of Venerie)
Then I at home insteade of melodie,
Grated my wheele vpon the axeltree. . . .

Bleede no more lines, (my heart,) this Knife, my pen,
This bloud my incke, hath writ enough to Lust,
"*Tarquin*, to thee thou very diuell of men
I send these lines, thou art my fiend of trust,
To thee I dedicate my toombe of dust:
To thee *I* consecrate this little-Most,
Writ by the bloudy fingers of my Ghost.

Her complaint ends thus:

> Here stops the streame of tragicke bloud and fire,
> And now *Melpomene* hales my spirit in,
> The stage is downe, and *Philomelaes* quire
> Is husht from prick-song: *Acherons* bells begin
> To call our ghosts clad in the spirits of sin:
> Now *Tyreus* meets with rauishde *Philomel*,
> *Lucrece* with *Tarquin;* in the haule of hell.

An epilogue of eight stanzas concludes the book.

For JOHN WEEVER'S *Faunus and Melliflora*, 1600, likewise unknown to compilers of allusions,[1] a very few words will suffice. The author had read *Venus* with attention, and of Faunus he writes (sig. D1) that

> Losing himselfe, within a groue he found
> Loue-sicke *Adonis* lying on the ground.
> For hating Loue, and saying *Venus* nay,
> Yet meeting *Melliflora* in his way:
> Loue made (Loue weepe to see thy tyrannie,)
> *Adonis* frustrate his vow'd chastitie:
> Whilst narrowly vpon her lookes he spide,
> Strooke with loues arrow, he fell downe and dide.
> For by the Bore (as all our Poets faine,)
> He was not kilde, *Faunus* the Bore had slaine.

He openly imitates many of Sh.'s lines, as for example:

> For loue is heanenly [*sic*] light, compact of aire.
> [C4; *Venus*, 149 f.]
>
> The anger-froathing boare. [C4v; *Venus*, 662.]
>
> [Venus] mounted as before
> In her light Chariot drawne with milke-white Doues,
> Away she flies. [D1v; *Venus*, 1190–1192.]
>
> A garment . . . like sorrowes liuerie. [E1; *Lucrece*, 1222.]
>
> Her former kisses kisses gainde such plentie,
> That she receiu'de for one kisse more then twentie.
> [E2; *Venus*, 19–22.]

The *Sh. Allusion-Book*, too, fails to mention the ballad, "The Sheepheards Song of Venus and Adonis,"[2] which in *England's Helicon*, 1600 (ed. Rollins, I, 174–177), is signed "H. C." The tune to which it was sung, *Crimson velvet*, is named in Thomas Deloney's *Strange Histories*, 1612, sigs. I1–I3v, where the

[1] See also the comments on Sir David Murray's borrowings in the notes to *Lucrece*, ll. 1366–1568.

[2] For another ballad on Venus and Adonis, printed from a manuscript dating about 1624, see my article in *P. M. L. A.*, 1923, XXXVIII, 144–147. It was included in *Poems . . . by the . . . Earl of Pembroke*, 1660, pp. 99 f. For references to Sh.'s story in ballads see also my *Pepys Ballads*, 1929, II, 38, 77, 153, 181. In the second of these a "louing virgin" laments:

ballad is reprinted as if Deloney were its author. In his ed. 1790 (p. 73) MALONE was "persuaded that *The Sheepheard's Song of Venus and Adonis*, by Henry Constable, preceded" *Venus*. Every scholar who has mentioned the ballad since 1790 has interpreted the initials "H. C." as those of the well-known Roman Catholic poet HENRY CONSTABLE (in spite of the fact that he lived as an exile in France because of his religion); and many a one has repeated Malone's conjecture that Sh.'s *Venus* is indebted to "Constable's" rather woful verses (see pp. 391 f., above). But there is every reason to suppose that the ballad was written after, not before, *Venus*. In the *T. L. S.*, Oct. 1, 1931, p. 754, I showed that in all likelihood H. C. means HENRY CHETTLE, not Henry Constable. Part of his second stanza, a fair specimen of his style and his indebtedness to Sh., follows:

Him alone she met,
ready bound for hunting,
Him she kindly greetes,
and his iourney stayes:
Him she seekes to kisse
no deuises wanting,
Him her eyes still wooe,
him her tongue still prayes.
He with blushing red
Hangeth downe the head,
not a kisse can he afford:
His face is turn'd away,
Silence sayd her nay,
still she woo'd him for a word.

A few "allusions" approach some sort of a critical estimate, and thus are of help in tracing the changes of opinion about the poems. Almost from the first they fall into two fairly well defined groups. On the one hand are the writers who lavish praise almost without qualification; on the other, those who find the poems an invitation to loose living or bawdry. The much-discussed *Willobie his Avisa*, 1594 (I, 8–13), appears to combine the two attitudes. At any rate, the anonymous author of its commendatory verses, in telling that "*Shake-speare*, paints poore *Lucrece* rape," seems bent on praise; while the text of the book, with its account of the love-sick H. W. and "his familiar frend W. S. who not long before had tryed the curtesy of the like passion," may possibly have as its end satire.[1]

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Like *Venus* Queene of Loue,
I woo my sweet *Adonis*,
but he is bashfull,
but he is bashfull,
all comfort from me gone is.

[1] CREIGHTON (*Sh.'s Story*, 1904, pp. 184 f.) says of *Willobie his Avisa:* "The obvious intention of the poem is to be a skit upon Shakespeare's tragic piece," it is "a mild satire" upon *Lucrece*. The problems raised by *Willobie* are too

In 1595 WILLIAM COVELL's *Polimanteia* (I, 23) mentions with admiration "All praise worthy Lucrecia," "Sweet Shakspeare," "Wanton Adonis," while JOHN WEEVER's *Epigrammes* (I, 24) apostrophizes "Honie-tong'd *Shakespeare*," and declares that "Rose-checkt *Adonis*," "Faire fire-hot *Venus*," and "Chaste *Lucretia*" seem the children of the god Apollo, not of a mere mortal. THOMAS EDWARDES remarks in *Narcissus*, 1595 (I, 25 f.), that to "Adon," his literary name for Sh., "had not love her selfe intreated, Other nymphs had sent him baies." Three years later the pedestrian FRANCIS MERES, in *Palladis Tamia* (I, 46), wrote the famous sentence, "the sweete wittie soule of *Ovid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &c." RICHARD BARNFIELD, in *Poems in Divers humors*, 1598 (I, 51), comments on Sh.'s "hony-flowing Vaine" and the immortality guaranteed to him by *Venus* and *Lucrece*. Perhaps in the same year the learned GABRIEL HARVEY jotted down a note in his copy of Chaucer (G. C. M. Smith, *Gabriel Harvey's Marginalia*, 1913, p. 232; I, 56) to the effect that "The younger sort takes much delight in Shakespeares Venus, & Adonis: but his Lucrece, & his tragedie of Hamlet, . . . haue it in them, to please the wiser sort."

A very good indication of the comparative popularity of the plays and poems in 1600 is to be seen in ROBERT ALLOT's *England's Parnassus* (ed. Crawford, p. 380), where 39 extracts are given from *Lucrece* and 26 from *Venus*, as against 30 from the plays. JOHN BODENHAM's *Belvedere*, of the same date, contains (II, 491 f., 502–514) some 213 quotations from Sh., 91 being from *Lucrece*, 34 from *Venus*, or considerably more than fifty per cent. Also of the year 1600, *The Returne from Pernassus*, Part I (I, 67–69), is the first of a considerable number of plays to bear witness to the general knowledge of the poems. Here one of the characters quotes lavishly from the *Venus* of "sweete Mr. Shakspeare," and another mixes blame with praise:

> Who loues ⟨not *Adons* loue, or *Lucrece* rape?⟩
> His sweeter verse contaynes hart ⟨throbbing line⟩,
> Could but a grauer subiect him content,
> Without loues foolish lazy languishment.

THOMAS HEYWOOD's *Fayre Mayde of the Exchange*, in 1607 (I, 177), pictures Bowdler as unsuccessfully wooing Mall Berry with extracts from *Venus*, and almost the same passages are quoted in GERVASE MARKHAM and LEWIS MACHIN's *Dumbe Knight*, 1608 (I, 188). THOMAS MIDDLETON's Harebrain, in *A Mad World, my Masters*, 1608 (I, 189), speaks of taking from his bride all "wanton pamphlets," such as *Hero and Leander* and *Venus:* "O, two luscious marrow-bone pies for a young married wife!" The idea is repeated in the prose satire *Haec Vir*, 1620 (I, 281): "Goodnesse leave mee, if I have not

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complex and controversial to be discussed here. A summary of them, up to its date, will be found in ALDEN's edition of the *Sonnets*, 1916, pp. 478–482. G. B. HARRISON, editing *Willobie* in 1926, concludes (pp. 228–231) that W. S. was Sh., and that the author, probably Matthew Roydon, as a partisan of Sir Walter Raleigh, in the poem openly attacks the morals of both Sh. and his patron Southampton. See also pp. 553, 602, below.

heard a man court his mistris with the same words that Venus did Adonis, or as neere as the booke could instruct him." F. L. JONES (*P. M. L. A.*, 1930, XLV, 800 f.) notes that in SHACKERLEY MARMION's *Antiquary*, *ca.* 1636, IV.i, Aemilia woos Angelina, a girl disguised as a page, in language that is a "burlesque" of *Venus;* and L. B. WRIGHT (*Middle-Class Culture in Elizabethan England*, 1935, p. 132) points out another example, in JOHN TAYLOR's *Divers Crab-tree Lectures*, 1639, of the use of *Venus* by a suitor. In *The Academy of Complements*, 1640, a compilation for the most part of amorous epigrams to be used in courtship, four couplets from *Venus* and *Lucrece* are included (I, 452). In LEWIS SHARPE's comedy of the same year, *The Noble Stranger* (I, 448), Pupillus vouches for the efficacy of quotations from *Venus* to help a lover, and after a lapse of forty years the poem once more bobs up as an aid to an awkward lover in THOMAS DURFEY's *Virtuous Wife*, 1680 (II, 256).

The notion that Sh.'s poems were the favorite reading of loose and degenerate people, and that, as a consequence, they led to looseness and degeneracy, was by no means confined to drama. About 1611 JOHN DAVIES of Hereford, in *Papers Complaint* (I, 220), praised the fineness of wit in *Venus*, but regretted its "bawdy Geare," since

> the coyest Dames,
> In private read it for their Closset-games:
> For, sooth to say, the lines so draw them on,
> To the venerian speculation,
> That will they, nill they (if of flesh they bee)
> They will thinke of it, sith *loose* Thought is free.

In similar language *Merrie Conceited Jests of George Peele*, 1607, THOMAS ROBINSON's *Anatomy of the English Nunnery at Lisbon in Portugall*, 1622, THOMAS CRANLEY's *Converted Courtezan*, 1635, and THOMAS RANDOLPH's *Cornelianum Dolium*, 1638 (I, 171, 290, 398, 430), make *Venus* the constant reading of debauched men and women. RICHARD BRATHWAIT, in *The English Gentlewoman*, 1631 (I, 354; cf. 430 n.), considers Venus and Adonis "vnfitting Consorts for a Ladies bosome," predicting that Sh.'s poem will poison a reader, just as Aesop's snake bit the breast that warmed it. Earlier, in *The Schollers Medley*, 1614 (sig. $L3^v$), a work dedicated to Sh.'s own patron, Brathwait had attacked both WILLIAM BARKSTED's *Mirrha*, 1607 (where Sh. is eulogized [I, 175]), and *Venus* as "more pernitious to easily-inclined youth, then euer *Archilochus* was to the *Spartan* dames. Poore *Albion* hath laboured too long of this impostume; such Historians must either be exiled, or the Commonwealth must of necessity be depraued. Vice hath too many supporters, without the furtherance of Authors."

But, in spite of the moralists, the "century of praise" went on. RICHARD CAREW, in *The Excellencie of the English Tongue*, 1595–1596 (I, 27), ranked Sh. with Catullus, and ROBERT BURTON, the anatomist, 1624 (I, 324), referred to the "elegant Poet" of *Venus*. Sir JOHN SUCKLING found, or wrote, "A Supplement of an imperfect Copy of Verses" based upon and continuing *Lucrece*, ll. 386–395 (see the notes), that was printed in his *Fragmenta Aurea*, 1646 (I, 404 f.). On a much larger scale, JOHN QUARLES composed *Tarquin Banished*, which was included in the ninth edition, 1655, of *Lucrece* (see pp. 439–446, above). A bit earlier, in 1646, the poetaster SAMUEL SHEPPARD, in *The*

*Times Displayed* (I, 501; cf. Rollins, *S. P.*, 1927, XXIV, 516), compared Sh., on the basis of *Lucrece* and *Pericles*, with Euripides, Sophocles, and Aristophanes. It is in another worthless composition of Sheppard's, *The Loves of Amandus and Sophronia*, 1650 (II, 7), that ANTHONY DAVENPORT praised the Sh. of *Venus*, and thus for a time brought to an end critical notices of the poems.

They were, to be sure, occasionally imitated after 1650. For instance, "PHILANDER" could hardly have written *The History of Tarquin and Lucretia*, 1669, in ignorance of Sh. In his dedicatory address "For Lucinda" he remarks: "Neither do I but by accident make Verse my study, yet for divertisements from my unhappy troubles which you know attend me, I sometimes use to make it my recreation. I design'd this Poem as I was walking one Morn among the little Trees of my Wilderness, and writ most if [*sc.* of] it down the same day." He also tells her, perhaps with a leer at Charles II's favorites: "I would have all Ladies esteem their Honor, and put a value on Chastity in a Cottage, before the glorious Addresses of Crowns and Empires with Dishonesty." There is no poetry in his 88 six-line "stanzas" of heroic couplet, and many of his details vary from those given by Sh. But occasional lines—as "*Tarquin* the wonder of her ways admir'd, The more he saw, the more he still desir'd" (sig. $B2^v$), and "My body now polluted I'le destroy" (sig. D1)—are reminiscent of the earlier poem. SIR CHARLES SEDLEY (died 1701), or whoever wrote "*Venus* and *Adonis:* Or The Amour of Venus," a poem attributed to him in the 1722 edition of his *Works*, follows Sh. much more closely. Thus Venus (V. de S. Pinto's Sedley, 1928, II, 202) warns the boy to

> be cautious in thy Way,
> Fly! fly with Care each furious Beast of Prey;
> Ne'er arm'd with Launce provoke the raging *Boar*,
> And dread the *Lion*'s most tremendous Roar. . . .
> But Nets, or fleetest *Hounds* for *Deer* prepare,
> Or chace the crafty *Fox*, or tim'rous *Hare*.

None the less, the decline of the poems in popularity is striking. EDWARD PHILLIPS in his *Theatrum Poetarum Anglicanorum*, 1675 (II, 223), barely mentions that Sh. "in all his Writings hath an unvulgar style, as well in his *Venus and Adonis*, his *Rape of Lucrece* and other various Poems, as in his Dramatics," and his words, which contain a reference to the 1640 *Poems*, were lifted unchanged into WILLIAM WINSTANLEY'S *England's Worthies*, 1684 (II, 306). GERARD LANGBAINE'S *Account of the English Dramatick Poets*, 1691 (II, 372), remarks: "Certain I am, that our Author has writ two small Poems, *viz. Venus and Adonis*, printed 8° *Lond.* 1602. and *The Rape of* Lucrece, printed 8° *Lond.* 1655. publish'd by Mr. Quarles, with a little Poem annext of his own production," and this comment is misinterpreted by CHARLES GILDON in *The Lives and Characters of the English Dramatick Poets*, 1698 (II, 422): "Our Author writ little else, we find in print only two small pieces of Poetry published by Mr. *Quarles, viz. Venus and Adonis*, 8*vo.* 1602. and *The Rape of Lucrece*, 8*vo.* 1655." Nothing in these pronouncements, or in the casual mention of *Venus* and *Lucrece* in GILES JACOB'S *Poetical Register*, 1719, p. 228, indicates that the literary historians had even read the poems in question.

By 1700 *Venus* and *Lucrece* had fallen into considerable disrepute and neglect, and had become completely subordinated to the plays. During the eighteenth century it is editions, rather than allusions and references, that keep them from sinking out of sight. W. S. JEVONS (*Athenaeum*, March 12, 1864, pp. 373 f.) estimated that between 1640 and 1830 there were only "some 12 issues of the poems, chiefly in the collected form, and for the sake of the sonnets. And in this," he adds, "popular taste has not erred, for the 'Venus,' and 'Lucrece,' and many of the sonnets are hardly to be regarded as more than extravagant examples of powerful imagination and description." H. T. HALL, compiling his *Shaksperean Statistics* in 1865 (p. 30), set the number higher: "Of collected editions of the Poems there have been published no less than *thirty-nine*." Both sets of figures are understated. Thus JAGGARD's *Sh. Bibliography*, 1911, lists some eighteen editions of the poems from 1709 to 1797, and almost twice as many by 1865 as Hall gives. Even his list is incomplete, especially for foreign editors; but, in comparison with editions of the plays, the figures are unimpressive.

In 1707 the editor of *Poems on Affairs of State* issued a fourth volume with the comment: "Since the publishing of the last Vol. which was *Anno 1704.* several Choice Poems have been communicated to me by Ingenious Gentlemen, desiring I would make another Vol. and that such Pieces as Mr. *William Shakespear*'s (the Great Genius of our *English Drama*) *Rape of Lucrece*, and his *Venus and Adonis*, which were never printed in his Works, might be preserv'd." He expresses no opinion on the merits of the poems. Two years later NICHOLAS ROWE established a fashion by including in the *Works* of Sh., 1709, nothing but the dramas. In his introductory comments (I, ix f.) he betrays ignorance of all but one poem: "It was to that Noble Lord [Southampton] that he [Sh.] Dedicated his *Venus* and *Adonis*, the only Piece of his Poetry which he ever publish'd himself." His final comment (p. xl) is: "There is a Book of Poems, publish'd in 1640, under the Name of Mr. *William Shakespear*, but as I have but very lately seen it, without an Opportunity of making any Judgment upon it, I won't pretend to determine, whether it be his or no."

Hence during almost all the remaining years of the eighteenth century it was a desire for completeness, rather than admiration for *Venus* or *Lucrece*, that was responsible for most of the reprints that were made. Such, evidently, was the reason behind CHARLES GILDON's editorial work, which in 1710 and again in 1714 was published as the seventh and ninth volumes respectively of Rowe's editions of the plays. He indulged in some elementary literary criticism, as (ed. 1710, p. 445) that "tho' the Poems this Volume contains are extreamly distinguish'd in their Excellence, and Value, yet there is not one of them, that does not carry its Author's Mark, and Stamp upon it. Not only the same Manner of Thinking, the same Turn of Thought, but even the same Mode of Dress and Expression, the Decompounds, his peculiar sort of Epithets, which distinguishes his from the Verses of all his Contempories [*sic*] or Successors." These pronouncements are remarkable, inasmuch as Gildon reprints the 1640 *Poems*, where Sh.'s work is indiscriminately jumbled with that of Heywood and others. He observes (p. 446) that the versification "is very unequal; sometimes flowing smoothly but gravely like the *Thames*, at other times down right Prose." An objection that Sh.'s poems are not worth re-

printing is rebutted with the assertion that they are "much less imperfect in their Kind, than ev'n the best of his Plays," and that they were excluded from the seventeenth-century editions only because the latter were compiled by actors, who naturally cared for nothing but plays. Noting (p. 450) that *Venus* "has been much admir'd since it has of late come to be known to the Curious," Gildon calls attention to its "many very beautiful Images and Lines," and gives illustrations (pp. 454 f.) of its fine similes, its "pathetique Speeches," and "some *Topics* well express'd." Turning to *Lucrece*, he gives (p. 456) his reasons for omitting the (non-Shakespearean) "Contents" and marginal notes, both of which "are very childish and superfluous, and doubtless not design'd to be committed to the Press by the Author," and then announces: "This Poem in my Opinion is much inferiour to the former, tho' a much better Subject for a Poem. *Lucrece* is too talkative and of too wanton a Fancy for one in her Condition and and [*sic*] of her Temper, yet there are many good Lines, some very good Topics, tho' a little too far spread as those of *Night*, *Opportunity*, and *Time*." Next (pp. 457–463) he takes up the "Epigrams" (the *Sonnets*), quoting at some length from Buckingham's *Essay on Poetry*, and his final words (p. 464), in reference to his own criticism, promise somewhat dejectedly: "I may hereafter be a little more accurate on this Head if ever there be any Prospect, that our great Men will grow weary of Trifles and *Gawds* to use one of *Shakespear*'s Words, and have the Relish of Art and good Poetry, and good Sense."

COLLEY CIBBER's masque, *Venus and Adonis*, was published in 1715, having been written, according to the preface, to combat the growing popularity of Italian opera on the English stage. Since his Adonis is a passionless hunter pursued by a passionate goddess, one cannot help seeing here some relation to Sh.'s poem. Cibber realizes, no doubt unintentionally, the comic possibilities of the situation.

About the same time LEWIS THEOBALD issued *The Cave of Poverty, A Poem. Written in Imitation of Shakespeare*,[1] in which he not only adopted the *Venus* stanza but also took numerous incidents and phrases from both *Venus* and *Lucrece*. Striking borrowings are his account of how (p. 32) "the Dew-bedabled Lev'ret" evades the hunters and his long description of the "Tablets . . . in pencil'd Portraiture" (p. 4) that adorned the cave. The latter begins (p. 5), "A Thousand Lamentable Objects grace The Life-expressing Charts," and has many familiar passages, like (p. 8) "There might you see a Sailor, with a Face Intending heavy Plight," "So nice the Painter's Art, it all supplies But Words to breath his Agonizing Pain." Lucrece's apostrophes to Time and Opportunity are reproduced on a miniature scale (pp. 6 f., 31). The borrowing of words and phrases may be illustrated by "Sick-thoughted" (p. 17), "Crest-wounding Shame" (p. 18), "Love-lacking Nuns," "blue-vein'd Violets" (p. 23), "Till Morn her Ruby-colour'd Portal op'd" (p. 29), "the hot and fiery-pointed Sun Has drunk the Morning's Silver melting Dews" (p. 33), "the Tear-distained Eye" (p. 37), "the cloud-kissing Palace" (p. 44), "Night-wand'ring Knaves" (p. 45). Theobald, then, proceeds very much as did Elizabethan imitators of the poem—except that in his dedicatory letter

[1] In 1714, according to the British Museum catalogue. I quote the 1715 edition.

he modestly deprecates any comparison of his verses with Sh.'s: "My Imitation is very Superficial; extending only to the borrowing some of his Words, without being able to follow him in the Position of them, his Style, or his Elegance."

Theobald's arch-enemy, POPE, knew little and cared less about Sh.'s non-dramatic works. In the preface to his edition of the plays (I, x), 1725,[1] he says, "We have Translations from *Ovid* published in his name, among those Poems which pass for his, and for some of which we have undoubted authority," that is, for *Venus* and *Lucrece* because of their dedications. Pope makes no other reference to the poems, which he omitted from his own volumes. Hence one R. S. wrote to AARON HILL and WILLIAM BOND's *Plain Dealer* on May 3, 1725 (1730 ed., II, 483–492), to express his chagrin at finding that Pope has excluded Sh.'s "VENUS and ADONIS, his TARQUIN and LUCRECE, and numberless other Miscellaneous Pieces, which, for Richness of Fancy, and the many beautiful Descriptions that adorn them, are far from being inferior to some of his more celebrated Labours." He bought Sewell's "Seventh Volume," supplementary to Pope, and now he intreats the Plain Dealer, as a man of taste, to help him draw attention to "these charming Pieces" (many of which, going back to the 1640 *Poems*, really were not by Sh.), which are "so necessary and essential a Part of the Works of that inimitable Author." R. S. prefaces his two long quotations from *Lucrece* (ll. 876–910, 918–952, 960–966, and 1373–1435) by saying that "it is impossible, where ever I open the Book, not to be surprized with the Beauties of this great Genius." He checks his flow of quotation with the belated realization, "I SHOULD transcribe the whole Piece, were I to give all the Beauties of this admirable Performance." The whole passage is of interest, since it is one of the rare instances in the first half of the eighteenth century of an appreciation of the poems for themselves.

Such appreciation R. S. did not find in the 1725 edition. To be sure, SEWELL (pp. viii f.) calls Sh. "this great Poet," and he professes (wrongly) that he is giving a more correct text of the poems than has yet been made. He criticizes Gildon, yet adopts as genuine the 1640–1710 text. Hence he considers Sh.'s "occasional" poems (all, that is, but *Venus* and *Lucrece*) the first of the poet's productions. They were, he conjectures, inspired by Spenser, and "in Metaphor, Allusion, Description, and all the strongest and highest Colourings of Poetry" the two poets "are certainly without Equals." Gildon had said that the "Compound and Decompound Epithets" were characteristically Shakespearean. In Sewell's opinion (p. xii): "If the Compounds may be bore with Patience, the Decompounds are mere Monsters; as . . . the *Hot-scent-smelling* [sic] Hounds, the *Dew-be-dabled* Morn [*sic*], *&c.* They offend the Ear, and cannot be repeated without uneasiness." The preface ends (p. xv) with ambiguous praise: "As this Revisal of his Works obliged me to look over SHAKESPEAR's Plays, I can't but think the Pains I have taken in correcting, well recompensed by the Pleasure I have receiv'd in reading." Besides, the study may help me to write plays! But in 1729 Elijah Fenton (*Works of Edmund Waller*, p. xxxiv) had no hesitancy in praising the *Venus* of "our admirable *Shakespear*," which he thought expressed "in language only inferior to the finest writers of antiquity."

[1] See also D. N. SMITH, *Eighteenth Century Essays on Sh.*, 1903, p. 53.

With an eye on Gildon and Sewell, THEOBALD published a letter in *Miscellaneous Observations Upon Authors* (1732, II, 242–250), a learned periodical dealing with ancient and modern classics. Its importance is stressed by LOUNSBURY (*Text of Sh.*, 1906, p. 419): "This article was the first example of any critical attention paid to the poems as distinguished from the plays. Of the knowledge of the existence of the former many cultivated men of that day were innocent; of actual familiarity with them hardly any one could have been found guilty." Theobald's opening sentence bears witness to the accuracy of Lounsbury's statement, for it appears that JORTIN, editor of the *Miscellaneous Observations*, to whom the letter was addressed, scarcely knew that the poems existed. "Upon our casually talking together of SHAKESPEARE'S *Poems*, you ask'd me if they were in the same corrupt state as his Plays are found to be; and whether I had taken notice of any errors in them. I told you, I had; and I now send you the correction of a few passages, from a cursory view, in which they have suffered injury from the Printer, and not found redress from the editor." Then follows a series of textual emendations to restore sense and rime, though peculiarly enough, as they are based on a reprint of the 1640 edition, many do not really apply to Sh. at all. Did Theobald plan to follow that book in his own edition of the poems? In the preface to Sh.'s *Works*, 1733 (I, xliv), which contained only the plays, he says, "I have been importun'd, and am prepar'd, to give a correct Edition of our Author's POEMS," and he promises to include in it a complete Sh. glossary. In a letter of March 5, 1734 (R. F. Jones, *Lewis Theobald*, 1919, p. 325), he tells Bishop WILLIAM WARBURTON: "As to Shakespeare's poems, whether they are so good as to engage your thorough Attention in Reading. I dare not promise & vow for them all in the Bulk. I could wish them more equal: but still, to invite you, there are peculiar Douceurs in them; there is Scope for Conjecture & Explanation: & Adonis & Tarquin to my taste are the sweetest Poems y$^{t}$ I have ever seen." Writing to Theobald on May 17, 1734, Warburton (John Nichols, *Illustrations*, 1817, II, 634) sends "*about fifty emendations and remarks*" to be used "in your Edition of the 'Poems,' which I hope you will soon make ready for the press." According to LOUNSBURY (*Text of Sh.*, p. 557), Theobald announced his book as ready for the press in the *Grub-street Journal* of June 6, 1734. Over a year later, on Oct. 18, 1735, he assures Warburton (Jones, *Lewis Theobald*, p. 196), "My Design is by no means dropt, only deferr'd to Spring." But (to quote Lounsbury, pp. 557 f.) "for some reason the work never saw the light. The fault may possibly have been due to his own indolence. It is far more likely to have been caused by his inability to secure a sufficient number of subscribers to justify going to the press. But whatever the reason, the result was to be deplored. . . . However unsatisfactory they [the proposed edition and the glossary] might seem now, they would have been a vast advance upon anything known then."

The celebrated Dr. WILLIAM DODD gave no heed to the poems when he collected the quotations for his *Beauties of Sh.*, 1752; and they are similarly ignored, except for a quotation from Pope's comments on the poems and a bare mention of *Venus*, in THEOPHILUS CIBBER'S biographical sketch of Sh. in *The Lives of the Poets*, 1753 (I, 126, 133). But in 1767 RICHARD FARMER published a very important *Essay on the Learning of Sh.*, in which (p. 33) he called atten-

tion to the common error—in which Theobald had shared—of attributing to Sh. various poems by Thomas Heywood. His words fell on deaf ears, so that in 1774 FRANCIS GENTLEMAN's edition for John Bell and C. Etherington reprinted all the "Poems on Several Occasions" to be found in the 1640, 1710, 1714, and other previous eighteenth-century editions. In the light of its prefatory remarks, one wonders why the 1774 edition was ever published. Gentleman says (sig. $C5^v$) that "the Swan of *Avon*, in our idea, falls as far short of himself in his Poems, as he rises above others in his Plays." That no compliment was intended becomes evident when he adds (sig. $C6^v$), "Many of his subjects are trifling, his versification mostly laboured and quibbling, with too great a degree of licentiousness." Only a desire for "an *entire* addition [*sic*] of his works" accounts for the publication of the volume, and the editor has reluctantly decided "to suffer some passages to remain, which we are ourselves as far from approving, as the most scrupulous of our Readers." EVANS's edition of the next year has a more optimistic tone, based, no doubt, on mercenary considerations. "Several editions of the Poems of Shakespear have been printed, but the eager desire to be possessed of the complete works of the noblest of poets, have rendered them scarce." Here again, however, the emphasis is on "complete works."

MALONE's ed. 1780 was an even better piece of work than Theobald had hoped to do, and in it the poems were defended against the strictures (see below) of Steevens. Malone (p. 463) found *Venus* not "so entirely void of poetical merit as it has been represented," and he added a plea (pp. 574 f.) that *Venus* and *Lucrece* should be judged as Elizabethan works, not compared "with more modern and polished productions, or with our present idea of poetical excellence." Admitting that they are written in a manner of "wearisome circumlocution," he none the less felt that Sh. was to be excused because of his following a fashionable literary style. Both "appear to me superior to any pieces of the same kind produced by Daniel or Drayton, the most celebrated writers in this species of narrative poetry that were then known." Ten years later (ed. 1790, p. 187) Malone was willing to give "superior praise" to *Venus*, and he calls attention to "the liquid lapse of . . . [Sh.'s] numbers" in all the poems, a respect in which "he leaves all his contemporaries many paces behind him." The *Supplement* focused public attention on the poems, although it failed to remove all doubts of Sh.'s importance as a non-dramatic writer. The *Monthly Review*, Oct., 1780, p. 257, took Malone's book as its text for a discussion of Sh., whose "genius indeed was too ardent and vigorous for poems that dwelt chiefly in relation or narrative. Hence, though stored with beauties, they become on the whole languid and tiresome. His end seemed to be, to allot a certain number of verses to each story that he undertook to relate; and when this purpose was accomplished, he did not exert his genius to provide for any thing besides."

Much more drastic were the comments of Malone's collaborator, STEEVENS, in the preface (I, vii f.) to the *Plays* of 1793: "We have not reprinted the Sonnets, &c. of Shakspeare, because the strongest act of Parliament that could be framed, would fail to compel readers into their service; notwithstanding these miscellaneous Poems have derived every possible advantage from the literature and judgement of their only intelligent editor, Mr. Malone, whose implements of criticism, like the ivory rake and golden spade in Prudentius,

are on this occasion disgraced by the objects of their culture.—Had Shakspeare produced no other works than these, his name would have reached us with as little celebrity as time has conferred on that of Thomas Watson, an older and much more elegant sonnetteer." The significant "&c." of Steevens has been generally overlooked,[1] with the result that in our day he has usually been considered an enemy of the *Sonnets* only. But "&c.," as well as "miscellaneous Poems," embraces the *L. C.*, *Venus*, *Lucrece*, the *P. & T.*, and the *P. P.* as well. A critic in the *Monthly Review*, March, 1794, p. 267, correctly understood the passage, which he quotes: "We agree with Mr. Steevens in this condemnation of Shakspeare's poems; which . . . are in general very paltry: but we would wish to except from this censure the piece entitled, 'A Lover's Complaint'; which, in our opinion, Mr. Malone is perfectly justified in calling a beautiful poem. Now and then too, though very rarely, some good passages occur in the sonnets"—that is, in the short lyrics, one of which (not actually a sonnet) he quotes from the *P. P.* Just so ALEXANDER CHALMERS (*Works of the English Poets*, 1810, V, 15) repeats "the peremptory decision of Mr. Steevens, on the merits of these poems" (which "have never [!] been favourites with the public"), and remarks: "Severe as this may appear, it only amounts to the general conclusion which modern critics have formed. Still it cannot be denied that there are many scattered beauties among his Sonnets, and in The Rape of Lucrece; enough, it is hoped, to justify their admission into the present collection." Again, WORDSWORTH, in the "Essay, Supplementary to the Preface" affixed to the first volume of his *Poems*, 1815 (pp. 352 f.), remarks: "There is extant a small Volume of miscellaneous Poems in which Shakespeare expresses his own feelings in his own Person. It is not difficult to conceive that the Editor, George Stevens [*sic*], should have been insensible to the beauties of one portion of that Volume, the Sonnets. . . . But, from regard to the Critic's own credit, he would not have ventured to talk of an act of parliament not being strong enough to compel the perusal of these, or any production of Shakespeare, if he had not known that the people of England were ignorant of the treasures contained in those little pieces." It would be interesting to know whether the "small Volume of miscellaneous Poems" was the 1640 edition or whether Wordsworth referred to an edition based thereon. DRAKE (*Sh. and his Times*, 1817, II, 85 f.), too, had no doubt of Steevens's meaning: "Who can avoid feeling a mingled emotion of wonder and disgust? who can, in short, forbear a smile of derision and contempt at the folly of such a declaration?" Emphasizing his own final judgment by italics, Drake insists that "the Poems of Shakspeare, although they are chargeable with the faults peculiar to the age in which they sprung, yet exhibit so much originality, invention, and fidelity to nature, such a rich store of moral and philosophic thought, and often, such a purity, simplicity, and grace of style, as not only deservedly placed them high in the favour of his contemporaries, but will permanently secure to them no inconsiderable share of the admiration and the gratitude of posterity."

In 1797 COOKE published Sh.'s *Poetical Works*. The introduction (pp. 14 f.) echoes the comments of Malone and the *Monthly Review:* "As the style and manner of writing has been progressively improving during the long series of time which has elapsed from the days of Shakspeare to the present period, it

[1] E. g. by ALDEN (Sh.'s *Sonnets*, 1916, pp. x, 380 n.).

would be highly illiberal and disingenuous to place his poems in a comparative view with the polished and refined productions of more modern bards"; but "if we bring our author's narrative poetry into comparison with his dramatic" it will be evident that his abilities for the former were not "of the most splendid kind." The Cooke introduction was reprinted in the *Poems* of 1804, where the editor, OULTON, added critical remarks (I, xlvi) borrowed from Gentleman, 1774, sig. C6$^{v}$: "Shakespeare was, at first, more esteemed as a poet than a dramatist, though as the latter he is now perferred [*sic*]. His poems certainly possess many instances of powerful genius; but are, notwithstanding, censurable for trifling subjects, laboured versification, quibbles, and licentiousness. To gratify, however, the desire of those who wish to be in possession of the *entire* works of our author, we have republished his Miscellaneous Productions . . . ; and it is presumed, that if pieces of a perishable tree were deemed so precious, these LEAVES, that will never *fade*, being the first *blossoms* of genius, will be deemed more worthy of preservation; and we are assured that there are many admirers of Shakespeare, who would, upon no account, lose any of his BRANCHES." Such criticism, unflattering as it is, at least shows that the days of scornful neglect of the poems were ended; and for the change Malone's editions deserve more credit than any other work.

Their effect is manifested in the first American edition of the poems, that in volume VIII of *The Plays and Poems of William Sh.*, a work published by BIOREN and MADAN at Philadelphia in 1796.[1] The "Advertisement" says that "To render this Edition a complete Collection . . . it has been recommended to print uniformly with his Dramatic Pieces, the genuine POEMS of this celebrated Bard." Malone's 1790 text was followed "after carefully collating it with the different Collections extant," but two poems there excluded were added—i. e. a song from *As You Like It* ("Why should this a desert be") and another from *England's Helicon*, 1600 ("Come live with me and be my dear"), that were reprinted in Sh.'s *Poems* of 1640. On the whole, the Philadelphia edition, at least when compared to Ewing's, Evans's, and Cooke's, is a credit to eighteenth-century American taste and scholarship.[2] But the self-styled "First American Edition," published by OLIVER and MUNROE at Boston in 1807, takes a backward step. It reprints Gentleman's preface of 1774, and thus introduces *Venus, Lucrece*, and the "Poems on Several Occasions" with the most hesitating recommendations, including a statement (p. 29) that the poet did, "in every point of view, sink beneath himself, in these characters." Similarly PERCIVAL STOCKDALE, in his *Lectures on the Truly Eminent English Poets*, 1807, dismissed the poems with unfavorable comments. The *Edinburgh Review*, April, 1808, p. 65, magisterially announces that with Stockdale's opinions "the reasonable worshippers of our

[1] H. N. PAUL (American Philosophical Society, *Proceedings*, 1936, LXXVI, 722) remarks: "Joseph Hopkinson, then 25 years old, promoted this enterprise and for it wrote the Preface, and the Life of Shakespeare. . . . This Preface is the first Shakespearean Essay of American authorship."

[2] The whole edition is adversely criticized for its slight and unscholarly "apparatus" by H. R. STEEVES (*Shaksperian Studies*, Columbia University, 1916, pp. 348 f.). JANE SHERZER, discussing "American Editions of Shakespeare" (*P. M. L. A.*, 1907, XXII, 639–642), is more favorably impressed.

greatest bard are likely to coincide. All the praise that can be given to those pieces for which his contemporaries gratuitously called him the honey-tongued Shakespeare, is, that they are bad resemblances of the heaviest passages of Spencer."

Extremely influential in molding favorable opinion was the altogether distinguished criticism of COLERIDGE. In various public talks he discussed the poems and attempted to establish their proper relationship to the dramas. In his 1808 lectures Coleridge dealt with this subject, and what he then said, though preserved in somewhat incomplete form (see also Raysor, *Coleridge's Shakespearean Criticism*, 1930, I, 215), was developed at more length in the *Biographia Literaria*. Again, in the fourth lecture of the 1811–1812 series he gave considerable attention to the poems, emphasizing (*Lectures*, ed. Ashe, 1883, pp. 57 f.) *Venus* as evidence of Sh.'s poetic power, of his ability to accomplish his poetic aims, and of the sensuousness of his verse. *Lucrece*, he said, has "impetuous vigour and activity," as well as "profound reflection, and a perfect dominion over the whole of our language—but nothing deeply pathetic." When the lectures were repeated at Bristol in 1813–1814 the sixth, according to a newspaper report (Ashe, pp. 488 f.), concluded with an estimate of Sh.'s character as a poet, not dramatist, and stressed "sweetness and melody of sound," "richness of language," as elements in the poems that reached their highest point in the later dramatic work. The criticism, largely repetitious, in the *Biographia Literaria*, 1817, is reprinted below (pp. 476–478). To the same subject, treated in much the same language, Coleridge returned in his 1818 lectures (Ashe, pp. 218–223). He quoted lavishly from *Venus* in an effort to prove that Sh.'s genius was already full-fledged in 1593, remarking that *Venus* has "an endless activity of thought in all the possible associations of thought with thought, thought with feeling, or with words, of feelings with feelings, and of words with words," and praising Sh.'s power "of making every thing present to the imagination." Sh. writes "as if he were of another planet, charming you to gaze on the movements of Venus and Adonis, as you would on the twinkling dances of two vernal butterflies." In both *Venus* and *Lucrece* Sh. "gave ample proof of his possession of a most profound, energetic, and philosophical mind."[1] The consistency and the reiteration of Coleridge's praise unquestionably helped the poems to become widely known, even in quarters where they were not appreciated.

Another great poet, KEATS (*Letters*, ed. Sidney Colvin, 1891, p. 45), during an absence from London in November, 1817, wrote that "one of the three books I have with me is Shakspeare's Poems." Sh., he adds, "has left nothing

[1] T. S. ELIOT (in Granville-Barker and Harrison's *Companion to Sh. Studies*, 1934, pp. 298 f.) comments: "When Coleridge released the truth that Shakespeare already in *Venus and Adonis* and *Lucrece* gave proof of a 'most profound, energetic and *philosophic* mind' he was perfectly right, if we use these adjectives rightly, but he supplied a dangerous stimulant to the more adventurous. 'Philosophic' is of course not the right word, but it cannot simply be erased: you must find another word to put in its place, and the word has not yet been found. The sense of the profundity of Shakespeare's 'thought,' or of his thinking-in-images, has so oppressed some critics that they have been forced to explain themselves by unintelligibles."

to say about nothing or anything," and he calls to witness ll. 1033–1038 of *Venus*, a poem which, as is well known, greatly influenced *Endymion* (Amy Lowell, *John Keats*, 1925, I, 375 f.). In another copy, Sh.'s *Poetical Works*, 1806 (C. L. Finney, *Evolution of Keats's Poetry*, 1936, II, 768), Keats marked a few passages in *Lucrece* and more than twenty stanzas, or parts of stanzas, in *Venus*, as is noted by SPURGEON (*Keats's Sh.*, 1928, p. 41). In that volume, now in the Hampstead Public Library (Spurgeon, p. 42), "Keats wrote out, on board ship, on the evening of his last day spent on English soil, what are, so far as we know, the latest lines of his own poetry his hand penned. This is the famous sonnet[1] . . . composed in the early days of his engagement to Fanny Brawne (Feb. 1819), the opening line of which is the summing up, I believe, in his own mind, of his final aspiration and attitude to the spirit of Shakespeare: 'Bright star, would I were stedfast as thou art.' "

Perhaps THOMAS HOOD was an even closer student and admirer of Sh.'s poems. In his *Hero and Leander*, 1827, as DOUGLAS BUSH (*Mythology and the Romantic Tradition*, 1937, p. 191) notes, "there are . . . clear echoes of *Venus and Adonis*—not to mention the sixain stanza—and of *The Rape of Lucrece*. The nymph's invitation to love, and her efforts to revive the drowned Leander, recall Shakespeare's Venus. When she sees that Leander is dead, she denounces Night in a series of conceits parallel to those of Lucrece on the same theme, and her address to Death, in the latter part of the same speech, was doubtless suggested by the tirade of Venus."

Beside the eulogies of Keats and Coleridge one should place HAZLITT's criticism. His *Characters of Shakespear's Plays*, 1817, ended with a section on the poems and sonnets (pp. 346–352). It begins with the bald statement that idolatry of Sh. ends with the plays; in the poems he is "a mere author, though not a common author." His genius lay rather in identifying himself with a character than in the expression of his own thoughts. "It has been the fashion of late to cry up our author's poems, as equal to his plays: this is the desperate cant of modern criticism. . . . The two poems of Venus and Adonis and of Tarquin and Lucrece appear to us like a couple of ice-houses. They are about as hard, as glittering, and as cold." The struggle between intellect and poetry, which Coleridge had found so indicative of the greatness of the poet, to Hazlitt is merely labored and tiresome. The poems are "splendid patch-work" with striking images and beautiful thoughts which tend to be lost in the welter of fine-spun allegory and verbal quibbling. As a final condemnation, we are assured that even the most generally admired passages are far inferior to anything in the plays.

Even less enthusiastic was a reviewer in the *British Critic*, April, 1818, p. 360: "[*Venus*] will not now find many readers, and perhaps it is as well that it should not; but though little can be pleaded either for its conduct or moral, though the language often offends from its looseness, and the fatigue of its length is more than most modern ears will chuse to encounter—there are many passages in it of eminent beauty, and some of considerable energy. . . . [Of *Lucrece*] we cannot speak so favorably. . . . We shall not again be tempted to wade through the one thousand eight hundred and fifty-five lines into which, Shakspeare has dilated the tale, which the Roman Poet has comprised in about

[1] [She gives a facsimile of it.]

one hundred and forty, with far greater effect." Similar views were held by EZEKIEL SANFORD (*Works of the British Poets*, Philadelphia, 1819, III, 43), who deplores the current fashion of speaking of Sh.'s poems with contempt. He is "far from thinking, that they merit all the praise bestowed upon them by cotemporary readers; and quite as far from thinking, that they deserve all the neglect which they have experienced by posterity." *Venus* is "the first rank product of a mind, which, for the variety and excellence of its fruits, has never been surpassed," and it is distinguished in its "skill in human passions," its "fidelity in the description of external nature," and the "peculiar felicity" of its diction. Once its licentiousness made the poem popular, "but it has now sunk into comparative obscurity; and, so long as we are concerned for the interests of morality, we cannot wish, that it may again become popular." *Lucrece* "is a much longer, and a much duller, production. It may have been intended as an antedote to *Venus and Adonis;* but the poison is as delicious as the antedote is insipid; and thousands would swallow the one, who could scarcely be made to taste the other." The *P. P.* and the *L. C.* are said to be written with more spirit, and "many" of the Sonnets are praised. But evidently Sanford feared that the least moral of the poems would be the most popular.

Such a feeling may help account for the large number of editions of Sh. that, following the example of Rowe, Pope, Theobald, and Johnson, omit the poems entirely, as MANLEY WOOD'S (1806), C. H. WHEELER'S (1824, etc.), S. W. SINGER'S (1826, etc.), THOMAS CAMPBELL'S (1838, etc.), G. C. VERPLANCK'S (1844–1847), and THOMAS KEIGHTLEY'S (1864, etc.). Needless to say, THOMAS BOWDLER found no place for them in his *Family Sh.* (1807, etc.), in which "those words and expressions are omitted which cannot with propriety be read aloud in a family." But in his ed. 1821, p. 214, BOSWELL wrote cordially of the merits of *Lucrece*, which he preferred to *Venus*, and in which he detected "upon some occasions an energy both of expression and sentiment which we shall not easily find surpassed by any poet of any age." Just about ten years later the *Mirror*, June 16, 1832, p. 391, regretted that Sh.'s poems, "from some unaccountable cause, are now comparatively neglected, and we may add unfortunately so for the enjoyment of the public. . . . The 'Venus and Adonis' is a splendid piece of composition, and very touching in its sentiment; even its illustrious author was proud to call it 'the first heir of his invention.' We have from it one of our most popular songs, which constitutes one of its stanzas [ll. 145–148]."

With the rapid growth of scholarly interest in the poems a more judicious type of criticism began. In 1841 ISAAC DISRAELI included in his *Amenities of Literature* (II, 191–248) an essay on Sh. He discussed (p. 204) the early popularity of the poems, and inferred that Sh. intended to base his claim to immortality on the "Ovidian deliciousness of 'Venus and Adonis,' and the more solemn narrative of 'Tarquin and Lucrece.'" In 1844 COLLIER published volume I of his edition of the works, and in his life of Sh. praised the vigor, passion, and imagination of *Venus* (p. cxv): "Nothing like it had been attempted before, and nothing comparable to it was produced afterwards." Again, he speaks of the poem (p. cxlv) as "admirable and unequalled." By 1855, when BELL'S edition came out, *Fraser's Magazine* (Oct., pp. 398–411) felt justified in publishing a long review of the book, quoting copiously from

Bell's critical estimates, as well as from Sh.'s verses. The artistry, the beauty, the force of imagination of the latter are analyzed and discussed, almost no note of adverse criticism is struck, and the review closes with praise for Sh., for Bell, and for the nineteenth century which could produce cheaply so fine a book. In the next year, HUDSON (ed. 1856) took up the defense of *Venus* against Hazlitt's attack. While admitting that the poems are inferior to the plays, Hudson feels (p. 5) that their inferiority "grew not so much from the conditions of the work, as from the state of his [Sh.'s] own mind: it was not merely because they were not dramas, but partly because his genius was not then mature, that they fall below the measure of his powers." Simultaneously GEORGE GILFILLAN (*Poetical Works of William Sh. and . . . Surrey*, 1856, p. xxxv) was describing *Venus* as admirable "for the exquisite linked melody of its verse . . . and for its numerous and vivid natural descriptions, some of them too natural, it must be confessed," and *Lucrece* as a somewhat "crabbed and quaint production."

There would be small profit in meticulously following the criticism of the poems through the eighty years after Gilfillan. Editions, to be sure, have multiplied in number, though not always in value, in England, in America, and on the Continent. But if one goes through the treatises of J. G. ROBERTSON and C. H. HERFORD dealing with Sh. and the Continent, or through such a work as SHAW's catalogue of the Birmingham Sh. library, one immediately realizes that abroad, as in England, the plays have dwarfed the poems almost into insignificance. The same fact emerges even more noticeably from specialized studies like COLLISON-MORLEY's and NULLI's on Sh. in Italy; PRICE's on Sh. in Germany; MARTÍNEZ's and PAR's on Sh. in Spain; MRS. NICOLL's on Sh. in Poland; HAINES's and DUBEUX's on Sh. in France; POPOVÍC's on Sh. in Serbia; RUBOW's on Sh. in Denmark; and PENNINK's on Sh. in Holland.

In Germany until comparatively recent years most of the editions of Sh. were called *Dramatische Werke* or *Schauspiele*, with the consequent neglect of Sh.'s non-dramatic verse. Hence the latter is omitted in the translations of J. J. ESCHENBURG (Strassburg and Mannheim, 1778–1783), A. W. SCHLEGEL (Berlin, 1797–1810), J. W. O. BENDA (Leipzig, 1825–1826), LUDWIG TIECK (Berlin, 1825–1833), HERMANN ULRICI (Berlin, 1867–1871), and FRIEDRICH BODENSTEDT (Leipzig, 1867–1871). Some account of the poems in Germany is given by SACHS (*Jahrbuch*, 1890, XXV, 140, 147, 175), who names H. C. ALBRECHT (Halle, 1783) as the first German translator of *Venus* and *Lucrece*. Among the more important subsequent German versions of Sh.'s *Gedichte* (most of them containing the *Sonnets* and the other poems besides *Venus* and *Lucrece*) are those in the editions of EDUARD VON BAUERNFELD and ANDREAS SCHUMACHER (Vienna, 1827, 1839); R. S. SCHNEIDER (Gotha, 1834); JULIUS KÖRNER (Schneeberg and Vienna, 1836); KARL RICHTER (Vienna, 1839); EMIL WAGNER (Königsberg, 1840);[1] ERNST ORTLEPP (Stuttgart, 1840, 1843);

[1] His version of *Venus* and *Lucrece* (along with the English text) was reprinted with elaborate interpretative comment in THEODOR EICHHOFF's *Sh.'s Forderung einer absoluten Moral* (Halle, 1902). L. W. KAHN (*Sh.s Sonette in Deutschland*, 1935, p. 120) says that Wagner's real name was LUDWIG REINHOLD WALESRODE.

J. H. DAMBECK (Leipzig, 1856); WILHELM JORDAN (Berlin, 1861); KARL SIMROCK (Stuttgart, 1867); ALEXANDER NEIDHARDT (Berlin, 1870); ALFRED VON MAUNTZ (Berlin, 1894); ALBERT RITTER (Berlin, 1923);[1] TERESE ROBINSON (Munich, 1927). *Venus* and *Lucrece* were also included in the translations of Sh.'s works by WOLFGANG KELLER (Berlin, 1916), vol. XV, by FRIEDRICH GUNDOLF (Berlin, 1925), vol. VI, and by MAX J. WOLFF (Berlin, 1926), vol. XX. English versions were published in ERNST FLEISCHER'S *Appendix to Sh.'s Dramatic Works* (Leipzig, 1826); in F. CAMPE'S edition (New York and Nuremberg, 1837); in Sh.'s *Werke* as edited by "Dr. D.," or NICOLAUS DELIUS, at Leipzig in 1854 and 1864 and (with German notes) at Elberfeld in 1856, 1864, 1872, and 1882; in the edition of H. FERNOW and L. PROESCHOLDT, vol. XII, 1891; and in the Tauchnitz Pocket Library (Berlin, 1919–1920). *Venus* was published alone in a German translation by FERDINAND FREILIGRATH at Düsseldorf in 1849 (reissued with pen and ink sketches by F. Heubner, Munich, 1920), by BENNO TSCHISCHWITZ at Halle in 1875, by A. E. BORMANN (as the composition of Bacon) at Leipzig in 1899, and by B. E. WERNER at Leipzig in 1923; *Lucrece*, at Berlin by MAX KAHLENBERG in 1920. Merely to list German books and articles dealing with the poems would require a large "variorum" in itself; but, of course, no Sh. student can neglect the indispensable *Sh. Jahrbuch*, the philological journals like *Anglia* and *Englische Studien*, or the works of ELZE, GERVINUS, BRANDL, and others. Indeed, German scholars (though KARL GROOS and ILSE NETTO [*E. S.*, 1910, XLIII, 38] assure us that "in Germany the two poems are apparently very little read") have given more attention to the poems in comparison with the dramas than either the English or the Americans. ORTLEPP (*Nachträge zu Sh.'s Werken*, 1840, III, 424 f.) expresses a commonly held opinion: "Shakspeare is fundamentally more a dramatic than a lyric poet. His *Venus and Adonis* and his *Tarquin and Lucrece* are masterly productions worthy of the most profound study, but even they are rather lyric dramas."

In France Sh.'s poems have had comparatively little attention. But the long narrative, and sometimes also the shorter, poems appeared in French verse as translated by E. LAFOND (1836, 1856) and in the prose translations of Sh. by FRANÇOIS P. G. GUIZOT (1821), vol. I, FRANÇOIS-VICTOR HUGO (1859–1866), vol. XV, FRANCISQUE MICHEL (1861), vol. III, and EMILE MONTÉGUT (1873), vol. X.[2] Introducing his wares, Guizot thought it necessary to ask pardon "of Shakspeare's shade for betraying the secret of his first compositions, which are so little worthy of his great name. Certainly, when stripped of the harmony of their rhythm, the poems seem even more insipid than they actually are, and one will ask how it is possible that Shakspeare's contemporaries quoted *Venus and Adonis* and *Tarquin and Lucrece* oftener

[1] In *Der unbekannte Sh.* He prints FREILIGRATH'S translation of *Venus*, FRIEDRICH BODENSTEDT'S of *Lucrece*, SIMROCK'S of the *L. C.*, and REGIS'S of the other two poems.

[2] Mention might also be made of EMILE GODEFROY'S prose translation of *Venus* in the magazine *Vers et Prose*, 1907, 1908, XI, 54–69, XII, 45–59, and of a similar translation by PAUL VULLIAUD, Paris, 1921 (with engravings by ANDRÉ HOFER).

than the strong and graceful inspirations which distinguish his dramatic genius."

Rapidly to indicate the vogue of the poems elsewhere, it will suffice to mention the Spanish translation of *Venus* and *Lucrece* (in the complete works) by Matías de Velasco y Rojas, MARQUÉS DE DOS HERMANAS (Madrid, 1877), and by LUIS ASTRANA MARÍN (Madrid, 1929?),[1] the Dutch (complete works) of L. A. J. BURGERSDIJK (Leyden and Antwerp, 1888), and the Russian (complete works) under the editorship of S. A. VENGEROV (St. Petersburg, 1904); translations of *Venus* into Catalan by M. MORERA Y GALICIA (Barcelona, 1917), into Serbian (from the German) by ATZA POPOVÍC (Vienna, 1861), into Danish by A. G. OEHLENSCHLÄGER (Copenhagen, 1819) and NIKOLAJ NEILSEN (Copenhagen, 1894), into Italian by ADOLFO MABELLINI[2] (Fano, 1894) and TIRINELLI (Florence, 1898), into Polish by W. DZIEDUSZYCHI (Cracow, 1904), and into Bohemian by "JAROSLAV VRCHLICKÝ," or E. B. FRIDA (Prague, 1922), and of *Lucrece* into Catalan (fragmentary) by ALFONSO PAR (Barcelona, 1908),[3] into Swedish by ADOLF LINDGREN (Stockholm, 1876), into Polish by JAN KASPROWICZ (Warsaw, 1922), and into Bohemian by A. KLÁŠTERSKÝ (Prague, 1925). Two quotations from *Venus*, 9 from the *P. P.*, and 11 from *Lucrece* enliven the calendar-book of *Shakespearian Quotations* prepared by BLANÁR IMRE (Budapest, 1928).[4] In India, according to R. G. SHAHANI (*Sh. through Eastern Eyes*, 1932, p. 103), Sh.'s poems belong "in the class of 'neglected' works. . . . None of these, excepting the Sonnets, awakens much interest. There are one or two translations of 'Venus and Adonis,' and 'The Rape of Lucrece,' but these translations are little esteemed.[5] On the whole, little notice is taken of the poems. As a rule, they are regarded as mere 'asides' of Shakespeare."

When PALGRAVE issued Sh.'s *Songs and Sonnets* in 1865 (shortly before Swinburne's *Poems and Ballads!*), he excluded "a very few sonnets connected closely in subject with the *Venus*, and marked, like it, by a warmth of colouring unsuited for the larger audience . . . which poetry now addresses" (p. 236)—a

[1] The only copy I have seen, a one-volume *Obras Completas*, is dated "1929?" by the Library of Congress and the Harvard Library. The *Jahrbuch*, 1934, LXX, 173, however, lists "Los poemas. 1928" and "La violación de Lucrecia. 1930."

[2] He begins with a reference to Guizot, saying (p. 7), "I shan't ask pardon, as some one else did, of the great shade of Shakspeare for betraying the secret of his first composition, unworthy of his great name."

[3] See his *Contribución a la Bibliografía Española de Sh.*, 1930, p. 123. The original manuscript is in the Boston Public Library.

[4] I do not know whether or not the poems are included in the edition of YUZO TSUBOUCHI, who (*Wilson Bulletin*, Dec., 1928, p. 409) "has finished a complete translation of the works of William Shakespeare into the Japanese language, a task that has taken him forty-three years. . . . [It] is hailed by literary authorities as a perfect representation in Japanese of the English original."

[5] [*Lukreşiyā*, a poem in Bengali by K. VANDYOPĀDHYĀYA (1880), is founded on *Lucrece*. Shahani's conclusions, by the way, are severely criticized by J. S. in the *Aryan Path*, May, 1933, pp. 360–362.]

mid-Victorian sentiment that unabashedly reappears in the numerous reissues of his book, as in 1879, 1880, 1886, 1891, 1893, 1902.[1] It was a German scholar, TSCHISCHWITZ (*Jahrbuch*, 1873, VIII, 38–40), who industriously attempted, in the words of ELZE (*William Sh.*, 1876, trans. Schmitz, p. 314), to rescue the moral reputation of *Venus*. His thesis is that its alleged immoral tone results from the very feature which is its great contribution to the history of verse narrative—Sh.'s attempt to lift the story from the realm of mythology and to treat it realistically. If Venus were represented as abstract sensuality and Adonis as abstract chastity, Venus's advances would be taken for granted as necessary to the allegory. When, by Sh.'s genius, they become individuals rather than abstractions, Venus becomes more offensive to the reader's moral sense—but at the same time Adonis's virtue becomes conscious and voluntary, and is thus placed on a far higher ethical level. Sh. avoids the danger of making Adonis a mouthpiece for abstract moralizing (and it is for this very reason that Adonis has been criticized as too passive); he prefers to point his moral by actions rather than by words. The one such speech which Adonis is allowed is the keynote of the poem—the contrast between love and lust. Nothing could show more clearly the poet's earnest moral purpose.

A totally different notion is advanced by F. TOMPKINS in his *Adaptation of Sh.'s Poem Venus and Adonis* (New York, privately printed, 1883)—a work that deserves mention as a curiosity and a rarity. Tompkins writes: "In its original entirety, this poem embodies an interval of *twenty-four hours;* the immortal smile, and mortal tear, of human life and love, encompassed by a single sun. The characters Venus and Adonis, I consider, abstract personifications from this Fated bond, typifying, the contesting constituent duality, of universal individuality; antiquity's trinity, posterity's mystery." He then reduces (or "adapts") *Venus* to 89 stanzas, of which the fourth is given here as a specimen of his method:

> With this she seized the tender boy,
> Who blush'd and pouted in a dull disdain,
> With leaden appetite, unapt to toy;
> Nimbly she fastens the lusty courser's rein:
> And trembling in her passion, desire doth lend her force,
> Courageously to pluck him from his horse.

The "immorality" of the poem does not daunt FRANK HARRIS (*Man Sh.*, 1909, p. 368), who finds *Venus* "extremely significant. . . . The peculiarities point to personal experience. 'I, too,' Shakespeare tells us practically, 'was wooed by an older woman against my will.' He seems to have wished the world to accept this version of his untimely marriage. Young Shakespeare in London was probably a little ashamed of being married to some one whom he could hardly introduce or avow. . . . Wherever we touch Shakespeare's intimate life, we find proof upon proof that he detested his wife and was glad to live without her. Looked at in this light 'Venus and Adonis' is not a very noble thing to have written; but I am dealing with a young poet's nature, and the majority of young poets would like to forget their Anne Hathaway if they

[1] Mention might be made here of SIR FRANCIS COWLEY BURNAND's burlesque opera, *Venus and Adonis; Or, The Two Rivals & the Small Boar*, 1864.

could." Not without reason in his *Women of Sh.*, 1911, pp. 6 f., Harris admits, "This idea has been scouted by the critics as a gratuitous foul invention." Naturally enough, "the professors do not agree" with him.

Quite as fantastic is the explanation of ARTHUR ACHESON (*Sh.'s Sonnet Story*, 1922, pp. 53–58), who regards *Venus* not "as a chance and dilettante poetical exercise, *but as a conscious, though veiled, attempt upon the part of Shakespeare to turn Southampton's thoughts to the union advocated by his friends and relatives, by inciting his mind to sexual and amatory considerations.*" Specifically, "the intention of this poem was to further Southampton's marriage to Elizabeth Vere"—though how or why a common player should dare to give, much less to set forth in print, such intimate and presumptuous advice to a great and rich nobleman is not discussed. But A. K. GRAY (*P. M. L. A.*, 1924, XXXIX, 608 f.) follows Acheson's footsteps. The earl, he says, successfully evaded the marriage, but "thanks to this poem, the state of Southampton's affections where love and marriage were concerned, became notorious to the world, and the case of Lady Elizabeth de Vere was now hopeless."[1]

More novel still are the various explanations given by PERCY ALLEN. In *The Case for Edward de Vere*, 1930 (p. 90), he assured his readers that in *Lucrece* "we have simply Oxford-Shakespeare portraying . . . the worser half of his often passionate, and, occasionally, lawless self, in the person of Tarquin." Then, waxing eloquent, he presented the theory (*Life Story of Edward de Vere*, 1932, pp. 279–283) that, in Oxford-Shakespeare's *Venus*, "Adonis, and also the Boar, . . . are the usual dual presentment of de Vere, to the first of whom the Queen [as Venus] makes shameless and unrequited love. . . . [Ll. 735–738 are a] plain description of Oxford's eccentric and baffling paradoxical genius. . . . [Ll. 907–912] are nothing, if not an accurate epitome of Queen Elizabeth's political methods, seen from the view-point of a disgruntled courtier of her reign."[2] By 1934 this blithe interpreter (*Anne Cecil, Elizabeth & Oxford*) had come to believe that Bacon, not Oxford, was the author of *Venus*—as well as (p. 81) of *Lucrece*, "a political allegory."[3] Now we are told (p. 75) that *Venus* "dramatizes, once more, the amatory relations between Elizabeth and Lord Oxford, who are Venus and Adonis, with the Boar . . . standing also for Oxford." But (p. 80) Bacon wrote the poem as "a piece of political propaganda," with the determination of driving the Earl of Southampton from Sir Robert Cecil's party and of breaking off his engagement to Oxford's daughter Eliza-

[1] Such, too, is the belief of G. H. RENDALL (*Sh. Sonnets and Edward de Vere*, 1930, pp. 124–126), with the added refinement that the author was Lord Oxford, not Sh.

[2] In general GERALD PHILLIPS (*Tragic Story of "Sh.,"* 1932, pp. 10–25) has the same notion. He says (p. 15), "The *Adonis* is, in fact, a scurrilous and obscene lampoon."

[3] A. B. CORNWALL (*Francis the First*, 1936, pp. 70, 91, 141), however, thinks it a veiled account of the liaison of Queen Elizabeth and the Earl of Leicester that resulted in the birth of "Francis Bacon." Indeed he finds Bacon telling of his scandalous origin in cipher on the title-pages of *Lucrece* and the 1599 and 1612 *P. P.*

beth! To such distances does the primrose path of autobiographical interpretation carry one.[1]

More critical—and less implausible—are the speculations of VINCENZO SAPIENZA (*Sh. contro Omero*, 1930). In *Lucrece*, which to Allen is a political allegory by Bacon, he sees Sh. attacking and emulating Homer's *Iliad*. Sapienza believes (pp. 11 f.) that "from the beginning of his literary career, Shakespeare endeavored with all the ardor and the power of his formidable genius to cast a shadow of discredit over the greatest luminary of Greek poetry. Thus was born . . . that short and yet ample poem with the title of *The Rape of Lucrece*—a title which, in truth, seems positively inappropriate." But its inappropriateness was deliberate. "For the English poet the central theme of the *Iliad* is neither the wrath of Achilles nor the siege of Troy: it is the deed which caused the ten years' war between the Greeks and the Trojans, that is, the rape, if we may call it so, of Helen by Paris." Sh., we may suppose, won-

[1] Perhaps this is as good a place as any in which to refer to the unconventional theories of APPLETON MORGAN (*Venus and Adonis. A Study in Warwickshire Dialect*, 1885) and H. T. S. FORREST (*Original "Venus & Adonis,"* 1930). The former gives a list of supposed Warwickshire words, every one of which is found in Sh.'s plays but only one (*vrchin-snowted*, l. 1105) in *Venus*. He comments (p. 147): "If 'Venus and Adonis' was written by William Shakespeare at all, certainly Mr. Richard Grant White is right in saying that it was written either in Warwickshire or very soon after its author left that country for [London]. . . . Did this country lad of eighteen or nineteen, while getting his bread . . . manage at the same time to forget his Warwickshire dialect? Whether he found teacher in the city or not, or whether he taught himself, we cannot tell. But the marvellous thing is, after all, that he should be conscious of his own linguistic disability." Morgan concludes (p. 149) that Sh.'s works are "of composite origin" and that *Venus* "is apparently the monograph of a poet able to confine himself to the most refined, most splendid and courtliest of these dictions—and to resist any temptation of vicinage, heredity or contemporary corruptions." On these points GEORGE STRONACH (*N. & Q.*, Aug. 22, 1914, p. 156) remarks: "Morgan . . . gave a glossary of 518 words which he claimed as pure Warwickshire words, and presumably used by Shakespeare. Then a leading member of the Bacon Society . . . proved conclusively that of the 518 'pure Warwickshire words' there were only 46 which are not as current in Surrey, Sussex, Kent, Wiltshire, Hampshire, Lincolnshire, and Leicestershire as they are in Warwickshire, and that not one of these 46 words, not recognized as common in the southern and eastern counties, is to be found in Shakespeare! This is entirely confirmed by 'The English Dialect Dictionary.'" Forrest believes that *Venus* is not the work of one author. Unerringly he singles out 72 stanzas by a second poet, which Sh. "probably for fear of offending his patron or friend" accepted and published. These (pp. 18–97) are stanzas 9, 22, 26–29, 40, 45, 48–51, 56, 62, 63, 66, 67, 70, 73–75, 82, 85, 93, 105, 109–112, 121–125, 130, 131, 137–142, 149, 152, 155–162, 164–171, 174, 175, 178–187. Forrest thinks that he has greatly improved Sh.'s poem by these omissions, and PERCY ALLEN, in his *Anne Cecil*, 1934 (p. 82), accepts his notions "unreservedly."

dered if it was worth while to have written the *Iliad* "on the subject of such an ignoble incident. Why so vast a din of war . . . for the mere lasciviousness of a woman and the caprice of an effeminate lover? And so he conceived the extremely bold design of making himself Homer's rival. The same art which had made the immodesty of Helen famous and eternal through the centuries was now to exalt and render immortal the modesty of Lucrece. . . . We may accordingly affirm that those who take it upon themselves to correct or change the title of Shakespeare's poem . . . merely into *Tarquin and Lucrece*[1] have read the poem with little penetration of its meaning." The long description of the Troy painting in ll. 1366–1526 is (p. 15) "intended to correspond to the description of the shield of Achilles in the *Iliad* . . . , on the one hand, as an artistic *tour de force;* on the other, as an occasion or pretext for the poet to articulate more or less explicitly his own artistic theories after Homer's example." It is (pp. 20 f.) "followed by an account of the destruction of Troy, and here the polemical tone, or rather the iconoclastic attitude, of Shakespeare becomes more marked. . . . Helen is now designated as 'strumpet' by Lucrece; and Paris . . . is mentioned with abuse and scorn for his libertinism and lewdness; and Priam, glorious Priam, . . . is called an old dotard. There can be no doubt that all this signifies condemnation of the argument selected by Homer: the immodesty of a queen, the debauchery of a prince, the weakness of an aged father cannot, or should not, form the subject of a poem, much less of a long poem," no matter what the skill of the poet may be. Sapienza admits (p. 73) that Sh. "knew little of the *Iliad* and that little at second hand," but he does not think his case is thereby damaged.

To-day scholars and critics seldom mention *Venus* and *Lucrece* without apologies expressed or implied. BENEDETTO CROCE (*Ariosto, Sh. and Corneille*, 1920, trans. D. Ainslie, p. 191) is conventional, not original, in asserting that the two poems "received much praise from contemporaries, but are so far from the 'greater Shakespeare,' that they might almost appear not to be his"; just as BERNARD SHAW (*Academy*, April 23, 1904, p. 470) was ironical in discussing the question, "Was Sh. a Better Playwright than Poet?" "What do we all mean by better?" he asks. "Why, simply more successful . . . [that is,] the earner or receiver of a fine income. Shakespeare earned nothing but admiration and envy by his poems; he earned a fortune by his plays. The question is answered." It was all very well for SAMUEL BUTLER (who died in 1902) to jot down in his *Note-Books* (ed. H. F. Jones, 1917, p. 192) the disillusioned meditation: "I have been trying to read *Venus and Adonis* and the *Rape of Lucrece* but cannot get on with them. They teem with fine things, but they are got-up fine things. I do not know whether this is quite what I mean but, come what may, I find the poems bore me. Were I a schoolmaster I should think I was setting a boy a very severe punishment if I told him to read *Venus and Adonis* through in three sittings. If, then, the magic of Shakespeare's name, let alone the great beauty of occasional passages, cannot reconcile us (for I find most people of the same mind) to verse, and especially rhymed verse as a medium of sustained expression, what chance has any one else?" But obviously *Venus* and *Lucrece* are still read—or at least bought. Not to mention the monthly

[1] [See p. 406, above.]

eruption of new editions or new reprints of Sh.'s complete works, one is impressed by the frequency with which the two poems have been issued in *de luxe* limited editions.[1] A distinguished example is WILLIAM MORRIS's Kelmscott Press edition (including also the *Sonnets* and the *L. C.*), the colophon of which is dated Jan. 17, 1893; and even more beautiful are T. J. COBDEN-SANDERSON's *Venus* (15 copies on vellum, 200 on paper) of 1912 and his *Lucrece* (10 copies on vellum, 175 on paper) of 1915. *Lucrece*, together with the *Sonnets*, was published by PHILIP ALLAN & COMPANY, London, in 1924. *Venus* has also been issued in limited editions by the Shakespeare Head Press, Stratford-on-Avon, in 1905 (with a "Note" by A. H. BULLEN); by HARRISON, Paris, in 1930, with 20 copies on "iridescent Japanese vellum"; by MINTON, BALCH, and COMPANY, New York, in 1930; by the Dial Press, New York, in 1930, with illustrations by BEN KUTCHER; by the Raven Press, Harrow Weald, in 1931, with engravings by H. W. BRAY; and by the Printing House of L. Hart, Rochester, New York, in 1931, with illustrations by ROCKWELL KENT. Possibly some of these were designed to revive interest in the poem because of its eroticism. But the title of *Will Shakespeare, his Amatory Poems* (New York, 1928), a book containing all the non-dramatic verse except the *L. C.* and the *P. & T.*, might arouse false hopes in certain buyers.

SWINBURNE (*Study of Sh.*, 1879, p. 61) thought that nothing could be added to Coleridge's criticism of *Venus* and *Lucrece:* "Upon them, at least since the time of Coleridge, who as usual has said on this subject the first and the last word that need be said, it seems to me that fully sufficient notice and fully adequate examination have been expended; and that nothing at once new and true can now be profitably said in praise or in dispraise of them." Readers may be glad to test the accuracy of his judgment in reading the passages of "General Criticism" that follow. But even Swinburne himself had his say (*Shakespeare*, 1909, p. 7), and his opinion differs greatly from Coleridge's: "It cannot, or rather it must not, be denied that no promise of so great a future was given or was suggested by the first two booklets which presented to the world of readers the name of the greatest among all the writers of all time. There are touches of inspiration and streaks of beauty in 'Venus and Adonis': there are fits of power and freaks of poetry in the 'Rape of Lucrece': but good poems they are not: indeed they are hardly above the level of the imitations which followed the fashion set by them, from the emulous hands of such minor though genuine poets as Lodge and Barksted."

[1] There is a partial reprint of *Venus* (the Boston Public Library copy, the only one I have seen, contains 19 stanzas) with the imprint: "I*m*-Printed at Somers Town, by Edwin Roffe, at his Birth-Place, where, also he dyd set it up as an attempt at Æsthetic Typography. 1876."

# GENERAL CRITICISM OF *VENUS AND ADONIS* AND *LUCRECE*

S. T. COLERIDGE (*Biographia Literaria*, 1817, II, 13–22): In this investigation [of the specific symptoms of poetic power], I could not . . . do better, than keep before me the earliest work of the greatest genius, that perhaps human nature has yet produced, our *myriad-minded* Shakspear. I mean the "Venus and Adonis," and the "Lucrece;" works which give at once strong promises of the strength, and yet obvious [14] proofs of the immaturity, of his genius. From these I abstracted the following marks, as characteristics of original poetic genius in general.

1. In the "Venus and Adonis," the first and most obvious excellence is the perfect sweetness of the versification; its adaptation to the subject; and the power displayed in varying the march of the words without passing into a loftier and more majectic [*sic*] rhythm, than was demanded by the thoughts, or permitted by the propriety of preserving a sense of melody predominant. The delight in richness and sweetness of sound, even to a faulty excess, if it be evidently original, and not the result of an easily imitable mechanism, I regard as a highly favorable promise in the compositions of a young man. "The man that hath not music in his soul" can indeed never be a genuine poet. Imagery (even taken from nature, much more when transplanted from books, as travels, voyages, and works of natural history) affecting incidents; just thoughts; interesting personal or domestic feelings; and with these the art of their combination or intertexture in the form of a poem; may all by incessant effort be acquired as a trade, by a man of talents and much reading, who, as I once before observed, has mistaken an intense desire of poetic reputation for a natural poetic genius; the love of the arbitrary end for a possession of the peculiar [15] means. But the sense of musical delight, with the power of producing it, is a gift of imagination; and this together with the power of reducing multitude into unity of effect, and modifying a series of thoughts by some one predominant thought or feeling, may be cultivated and improved, but can never be learnt. It is in these that "Poeta nascitur non fit."

2. A second promise of genius is the choice of subjects very remote from the private interests and circumstances of the writer himself. At least I have found, that where the subject is taken immediately from the author's personal sensations and experiences, the excellence of a particular poem is but an equivocal mark, and often a fallacious pledge, of genuine poetic power. We may perhaps remember the tale of the statuary, who had acquired considerable reputation for the legs of his goddesses, though the rest of the statue accorded but indifferently with ideal beauty; till his wife elated by her husband's praises, modestly acknowledged, that she herself had been his constant model. In the Venus and Adonis, this proof of poetic power exists even to excess. It is throughout as if a superior spirit more intuitive, more intimately conscious, even than the characters themselves, not only of every outward look and act, but of the flux and reflux of the mind in all its subtlest thoughts and feelings, were placing the [16] whole before our view; himself meanwhile unparticipating in the passions, and actuated only by that pleasurable excitement, which had resulted from the energetic fervor of his own spirit in so vividly exhibiting,

what it had so accurately and profoundly contemplated. I think, I should have conjectured from these poems, that even then the great instinct, which impelled the poet to the drama, was secretly working in him, prompting him by a series and never broken chain of imagery, always vivid and because unbroken, often minute; by the highest effort of the picturesque in words, of which words are capable, higher perhaps than was ever realized by any other poet, even Dante not excepted; to provide a substitute for that visual language, that constant intervention and running comment by tone, look and gesture, which in his dramatic works he was entitled to expect from the players. His "Venus and Adonis" seem at once the characters themselves, and the whole representation of those characters by the most consummate actors. You seem to be *told* nothing, but to see and hear every thing. Hence it is, that from the perpetual activity of attention required on the part of the reader; from the rapid flow, the quick change, and the playful nature of the thoughts and images; and above all from the alienation, and, if I may hazard such an expression, the utter *aloofness* of the poet's own [17] feelings, from those of which he is at once the painter and the analyst; that though the very subject cannot but detract from the pleasure of a delicate mind, yet never was poem less dangerous on a moral account. Instead of doing as Ariosto, and as, still more offensively, Wieland has done, instead of degrading and deforming passion into appetite, the trials of love into the struggles of concupiscence; Shakspeare has here represented the animal impulse itself, so as to preclude all sympathy with it, by dissipating the reader's notice among the thousand outward images, and now beautiful, now fanciful circumstances, which form its dresses and its scenery; or by diverting our attention from the main subject by those frequent witty or profound reflections, which the poet's ever active mind has deduced from, or connected with, the imagery and the incidents. The reader is forced into too much action to sympathize with the merely passive of our nature. As little can a mind thus roused and awakened be brooded on by mean and indistinct emotion, as the low, lazy mist can creep upon the surface of a lake, while a strong gale is driving it onward in waves and billows.

3. It has been before observed, that images however beautiful, though faithfully copied from nature, and as accurately represented in words, do not of themselves characterize the poet. They become proofs of original genius only [18] as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion; or when they have the effect of reducing multitude to unity, or succession to an instant; or lastly, when a human and intellectual life is transferred to them from the poet's own spirit. . . . It is by this, that [Sh.] . . . still gives a dignity and a passion to the ob- [19] jects which he presents. Unaided by any previous excitement, they burst upon us at once in life and in power. . . .

As of higher worth, so doubtless still more characteristic of poetic genius does the imagery become, when it moulds and colors itself to the circumstances, passion, or character, present and foremost in the mind. . . .

[20] Scarcely less sure, or if a less valuable, not less indispensable mark . . . will the imagery supply, when, with more than the power of the painter, the poet gives us the liveliest image of succession with the feeling of simultaneousness!

With this he breaketh from the sweet embrace
Of those fair aims [*sic*], that held him to her heart,
And homeward through the dark lawns runs apace:
*Look how a bright star shooteth from the sky!*
*So glides he through the night from Venus' eye.*

4. The last character I shall mention, which would prove indeed but little, except as taken conjointly with the former; yet without which the former could scarce exist in a high degree, and (even if this were possible) would give promises only of transitory flashes and a meteoric power; [21] is DEPTH, and ENERGY of THOUGHT. No man was ever yet a great poet, without being at the same time a profound philosopher. For poetry is the blossom and the fragrancy of all human knowledge, human thoughts, human passions, emotions, language. In Shakspeare's *poems*, the creative power, and the intellectual energy wrestle as in a war embrace. Each in its excess of strength seems to threaten the extinction of the other. At length, in the DRAMA they were reconciled, and fought each with its shield before the breast of the other. Or like two rapid streams, that at their first meeting within narrow and rocky banks mutually strive to repel each other, and intermix reluctantly and in tumult; but soon finding a wider channel and more yielding shores blend, and dilate, and flow on in one current and with one voice. The Venus and Adonis did not perhaps allow the display of the deeper passions. But the story of Lucretia seems to favor, and even demand their intensest workings. And yet we find in *Shakspeare's* management of the tale neither pathos, nor any other *dramatic* quality. There is the same minute and faithful imagery as in the former poem, in the same vivid colours, inspirited by the same impetuous vigour of thought, and diverging and contracting with the same activity of the assimilative and of the modifying faculties; and with a yet larger dis- [22] play, a yet wider range of knowledge and reflection; and lastly, with the same perfect dominion, often *domination*, over the whole world of language. What then shall we say? even this; that Shakspeare, no mere child of nature; no automaton of genius; no passive vehicle of inspiration possessed by the spirit, not possessing it; first studied patiently, meditated deeply, understood minutely, till knowledge become habitual and intuitive wedded itself to his habitual feelings, and at length gave birth to that stupendous power, by which he stands alone, with no equal or second in his own class; to that power, which seated him on one of the two glory-smitten summits of the poetic mountain, with Milton as his compeer not rival. While the former darts himself forth, and passes into all the forms of human character and passion, the one Proteus of the fire and the flood; the other attracts all forms and things to himself, into the unity of his own IDEAL. All things and modes of action shape themselves anew in the being of MILTON; while SHAKSPEARE becomes all things, yet for ever remaining himself.

F. P. G. GUIZOT (*Sh. and His Times* [1821], 1852, pp. 63 f.): [*Venus* needs] to be excused, it must be confessed, by the effervescence of a youth too much addicted to dreams of pleasure not to attempt to reproduce them in all their forms. In "Venus and Adonis," the poet, absolutely carried away by the voluptuous power of his subject, seems entirely to have lost sight of its mytho-

logical wealth. Venus, stripped of the prestige of divinity, is nothing but a beautiful courtesan, endeavoring unsuccessfully, by all the prayers, tears, and artifices of love, to stimulate the languid desires of a cold and disdainful youth. Hence arises a monotony which is not redeemed by the simple gracefulness and poetic merit of many passages, and which is augmented by the division of the poem into stanzas of six lines, the last two of which almost invariably present a *jeu d'esprit.* But a metre singularly free from irregularities, a cadence full of harmony, and a versification which had never before been equaled in England, announced the "honey-tongued poet," and the poem of "Lucrece" appeared soon afterward to complete those epic productions which for some time sufficed to maintain his glory.

After having, in "Venus and Adonis," employed the most lascivious colors to depict the pangs of unsatisfied desire, Shakspeare has described, in "The Rape of Lucrece," with the chastest pen, and by way of reparation, as it were, the progress and triumph of criminal lust. The refinement of the ideas, the affectation of the style, and the merits of the versification, are the same in both works; the poetry in the second is less brilliant, but more emphatic, and abounds less in graceful images than in lofty thoughts; but we can already discern indications of a profound acquaintance with the feelings of man, and great talent in developing them in a dramatic form, by means [64] of the slightest circumstances of life. Thus Lucrece, weighed down by a sense of her shame, after a night of despair, summons a young slave at dawn of day, to dispatch him to the camp with a letter to call her husband home; the slave, being of a timid and simple character, blushes on appearing in the presence of his mistress; but Lucrece, filled with the consciousness of her dishonor, imagines that he blushes at her shame; and, under the influence of the idea that her secret is discovered, she stands trembling and confused before her slave.

Y. J. ("Sh.'s Poems," *New Monthly Magazine,* May, 1823 [Boston reprint, pp. 470–473, 476]): The blaze of glory which encircles the dramatic writings of Shakspeare, has eclipsed his earlier poems, and few have ever read them through; yet they are not without great merit, and some of them are remarkable in that the traces of passages in his more celebrated works may be met with among them. . . . [*Venus* and *Lucrece* are Sh.'s] first productions, and had he not written for the theatre, would have given him no inconsiderable reputation among the writers of his day, though they have been naturally thrown into shade by the dazzling lustre of his dramatic productions.

Johnson says that the dawn of Paradise Lost is to be found in Comus, and it is also certain that Shakspeare's knowledge of the human mind, and his wonderful skill in delineating the workings of passion, are to be clearly discovered in his Venus and Adonis. . . . Its whole cast is in unison with the taste of the time, and was suggested to its author, as some think, by the third book of the Fairy Queen. He calls it himself "the first heir of his invention." The subject forbade any delineation of manners; but the spell by which this poet above all others, commanded the mysterious emotions of the heart to come before him embodied in language, was never more potent than in the description of the love of Venus for her favourite.

This composition is agreeable to the coarseness of manners in the time of

Elizabeth, being deficient in that delicacy which has happily been introduced by modern refinement. It is rather for the purpose of directing attention to the links which connect incipient genius with [471] maturity—the character of primitive attempts with more finished excellencies—to shew how the poet's genius may be traced from its juvenility to manhood, and to display, besides his surprising knowledge of our common nature, the great power of description of the author in his first productions, that I would draw the attention of the reader to this poem. It is not a proper book to be in all hands, and of late years has not been much read; nor can it be so in future, because it is out of keeping with our times, and is on a subject which the most pure pen could scarcely be expected to delineate and escape the censure of conveying indelicate impressions. It is to be perused by the discriminating and curious in literature, rather than by those who seek amusement only. . . .

The love of the goddess, her fruitless efforts to move the obdurate heart of the youth, her actions, her addresses to him, her solicitations, her ungovernable passion, have never been exceeded in truth and force of description by any poet. There is every where in the picture easy and beautiful drawing. In colouring, the artist knew every rainbow hue in nature, and dispensed all with the prodigality and confidence of a master. It satiates the eye with richness, but it is not overwrought; and, in contemplating it, one is more than ever disposed to wonder by what means the painter could have acquired such a knowledge of the subject and its details, unless he felt himself all which he represents others as feeling, and depicted every separate emotion as it arose in his own bosom. There is great inequality in the poem: some parts are written with carelessness, and are unvaried and formal; others are exquisitely beautiful. It is a work of genius not touched by a hand of critical skill and learning, but left with its sharpness of mould and defects of casting about it, noble in outline, and graceful in proportion.

Some of the descriptive passages are of rare elegance, as that where Venus recommends herself to Adonis, and describes the ethereal nature of love [ll. 145–156]. . . .

[472] Is there any thing surpassing the picture of the horse of Adonis to be met with in the English language? The character, temper, and description of the animal, are wonderfully vigorous and spirited. To my feeling there is no pen, ancient or modern, that has more happily drawn that noble animal, except Job, whom the Poet doubtless had in his eye. . . .

[473] The Rape of Lucrece is by no means equal in merit to Venus and Adonis; yet there are some fine passages here and there, particularly in Lucretia's lamentation. . . .

[476] I must not be *lengthy*, though I have hardly skimmed the poems, and thereby done them injustice; yet what I have said may induce some discriminating readers to take them down from a dusty shelf and peruse them. They will find themselves repaid for their trouble—they will find much weighty bullion and pure gold, in its rough state, perhaps, but not less rich on that account.

HENRY HALLAM (*Introduction to the Literature of Europe*, 1839, II, 194): The redundance of blossoms in these juvenile effusions of his [Sh.'s] unbounded fertility obstructs the reader's attention, and sometimes almost leads us to give him credit for less reflection and sentiment than he will be found to dis-

play. The style is flowing, and, in general, more perspicuous than the Elizabethan poets are wont to be. But I am not sure that they would betray themselves for the works of Shakspeare, had they been anonymously published.

CHARLES KNIGHT (ed. 1841, p. 155): Malone, in his concluding remarks upon the Venus and Adonis, and Lucrece, says, "We should do Shakspeare injustice were we to try them by a comparison with more modern and polished productions, or with our present idea of poetical excellence." This was written in the year 1780—the period which rejoiced in the "polished productions" of Hayley and Miss Seward, and founded its "idea of poetical excellence" on some standard which, secure in its conventional forms, might depart as far as possible from simplicity and nature, to give us words without thought, arranged in verses without music. It would be injustice indeed to Shakspere to try the Venus and Adonis, and Lucrece, by such a standard of "poetical excellence." But we have outlived that period. By way of apology for Shakspere, Malone adds, "that few authors rise much above the age in which they live." He further says, "the poems of Venus and Adonis, and the Rape of Lucrece, whatever opinion may be now entertained of them, were certainly much admired in Shakspeare's lifetime." This is consolatory. In Shakspere's lifetime there were a few men that the world has since thought somewhat qualified to establish an "idea of poetical excellence"—Spenser, Drayton, Jonson, Fletcher, Chapman, for example. These were not much valued in Malone's golden age of "more modern and polished productions;"—but let that pass. We are coming back to the opinions of this obsolete school; and we venture to think the majority of readers now will not require us to make an apology for Shakspere's poems.

G. G. GERVINUS (*Sh. Commentaries*, 1849, trans. Bunnett, 1863, I, 51–55): Everything betrays that [*Venus* and *Lucrece*] . . . were written in the first passion of youth.

How in matter and treatment they are interwoven with the youthful circumstances and moods of the poet . . . strikes us at once. . . . In the first part [of *Venus*] the poet has endowed the wooer with all the charms of persuasion, beauty, and passionate vehemence, with all the arts of flattery, entreaty, reproach, tears, and violence; and he appears in doing so as a Croesus in poetic ideas, thoughts, and images, a master and victor in the matter of love, a giant in passion and sensual power. From this point [52] of view, the whole piece is one brilliant error, such as young poets so readily commit: immoderate sensual fervour mistaken for poetry. Yet in the opinion of the time this poem alone placed Shakespeare in the rank of admired poets. The very point, we mention, gave the poem at once its winning power. What at that time had been read in similar mythological poems by English and Italian writers of the nature and effects of love, was an elaborate ideal work in a polished form, more brilliant in words, than profound in truth of feeling. But here indeed Love is a "spirit, all compact of fire," a real paroxysm and passion, which surpasses the artificial bombastic manner of representation. Thus by its truth to nature, the poem had a realistic effect beyond any similar mythological and allegorical pictures. . . .

With whatever glowing colours Shakespeare has painted the image of this passion, his delight in the subject of his picture has never betrayed him

into exclusive sensuality. He knows, that he sketched, not the image of human love in which mind and soul have their ennobling share, but the image of a purely sensual desire, which merely animal, like "an empty eagle," feeds on its prey. In the passage, where he depicts the wooing of Adonis' horse which had broken loose from its rein, his intention is evident to compare the animal passion in the episode with that of the goddess, not in opposition but in juxtaposition. Rebukingly Adonis tells the loving goddess, that she should not call [53] that love, which even he, the poet, names careless lust, "beating reason back, forgetting shame's pure blush, and honour's wrack." This purer thought, which more than once occurs in the poem, is yet, it must be admitted, half concealed by the grace of the style, and by the poet's lingering on sensual descriptions.

In Lucrece on the contrary, this purer thought lies in the subject itself, which seems intentionally to be selected as a counterpart to the first poem;—the poet places in opposition to the blindly idolized passion, the chastity of the matron, in whom strength of will and morality triumph in a tragic form over the conquest of lust. The representation of the insidious scene in Lucrece is not more modest or more cold; it might even appear that in the colouring of the chaste beauty there lay still more alluring warmth, than in any passage of Venus and Adonis. Yet the repentance and atonement of the heroine, the vengeance of her unstained soul, her death, these are treated in a totally different, in a more elevated tone and with corresponding emphasis. Indeed the poet in a more significant manner leaves the narrower limits of the description of a single scene in giving the situation of the heroine a great historical background. The solitary Lucrece, whilst she contemplates suicide, stands in meditation before a picture of the destruction of Troy, and the reader is led to observe the similar fate, which the fall of Lucrece brought upon the Tarquinians and the rape of Helen upon the family of Priam. If the poet in Venus and Adonis, led on by the tender art of Ovid, was occupied in presenting a merely voluptuous picture, which would have been a fitter subject for the painter, here we see him assuming a higher standard of morality, and evidently in-[54]cited by Virgil, casting a glance into that field of great and important actions, in which he afterwards became so eminent. To exhibit such contrasts, was a necessity of Shakespeare's versatile mind; they are a characteristic of his nature and his poetry; they appear here in the first beginnings of his art, and recur incessantly throughout all his dramatic works. . . . It lay in his nature to work out a given subject to that degree of perfection and completeness, which makes a recurrence to it difficult, and rather invites to a path with a directly opposite aim.

To him who only knows Shakespeare through his dramas, these two poems present in their structure something quite strange. Whilst there in the form of speech everything tends to actions, here in the form of narrative every thing tends to speeches. Even where an opportunity occurs, all action is avoided; in Venus and Adonis not even the boar's hunt is recounted; in Lucrece the eventful cause and consequence of the one described scene is scarcely mentioned; in the description of this situation itself, all is lost in rhetoric. *Before* his deed, Tarquin in a lengthy reflection holds "disputation 'tween frozen conscience and hot burning will"; *after it*, Lucrece in endless soliloquy inveighs against Tarquin, night, opportunity, and time, and loses herself in vague re-

flections as to her suicide. Measured according to the standard of nature observed in the other works of the poet, this would be the height of unnaturalness in a woman of modest retirement and cold will. That which [55] in Shakespeare's dramas so wonderfuly [*sic*] distinguishes his soliloquies, the art of compressing infinite sentiments within a few grand outlines, is here exhibited in perfect contrast. Only two small touches do we meet with in Lucrece, the places where she questions the maid upon Tarquin's departure, and asks for "paper, ink, and pen," although they are near her; and where she sends away the groom, who blushes from bashfulness,—but as *she* believes—"to see her shame,"—in these passages the psychological poet, such as we know him, glances forth. Everywhere besides, in this more important of the two poems, his representation of Lucrece suffers from an inner lack of truth, and the faulty structure of the Italian pastoral poetry. Its distinctive characteristic[s] are those so-called conceits, strange and startling ideas and images, profound thoughts lavished on shallow subjects, sophistry and artificial wit in the place of poetry, imagination directed to logical contrasts, acute distinctions, and epigrammatic points. The poet here works after a pattern which he surpasses in redundancy, he takes a false track with his accustomed superiority, he tries an artistic mannerism, and carries it beyond its originators. He carries it to a height, where he himself, as it were, becomes conscious of the extravagant excess, the strange alternation of sublimity and flatness, which is peculiar to this style.

J. S. HART ("Sh.'s Minor Poems," *Sartain's Magazine*, Feb., 1850, pp. 129–132): In the main incidents and in the leading idea [of *Venus*], there is nothing original. All the creative power is in the filling up. Here the poet distances all competitors ancient or modern. The various scenes are painted with a distinctness—a sort of visibility—not surpassed even by Spenser, while there is throughout a compactness and force of expression of which Spenser was entirely incapable. The actors stand out to the mind's eye with all the distinctness of a group of statuary.

One peculiarity, first observed I believe by Coleridge, is worthy of note. The poem is not marked by stirring action, but by a series of minutely finished pictures. In other words, it is descriptive, not dramatic. Yet the character of these descriptions is precisely that which would indicate the possession of the dramatic power. Drama is action. That the action may be consistent and suitable, the dramatist while composing must have the actors and the scene of action most vividly and palpably before his own mind. He must be present to every scene and every soul, as really as though he were at the moment actually on the stage, surrounded by the characters whom he has summoned into existence. He must therefore have the power of conception in the highest degree. The fact to be noted is, that this power is equally shown in the Venus and Adonis. In other words, a poem essentially and characteristically undramatic evinces at the same time the possession of high dramatic power. The pictures given to the reader in the poem are such as must be ever present to the mind's eye of the poet while writing a drama. Shakespeare's descriptions in his Venus and Adonis raise in our minds just such scenes as I suppose always existed in his own mind while putting language into the mouth of his dramatic characters. . . .

[131] No one, I think, can read [132] it without being struck with the ease and sweetness of the versification, the splendour and polish of the diction, the concentrated energy of expression in some places and the extraordinary command of language throughout—in short, with a high state of finish in the style and a thorough mastery of the art of composition, which we rarely expect to find except in the practised writer. . . .

[*Lucrece*] is, like the other, remarkable for its fulness and accuracy in painting minute details. . . . They are both paintings; but the one is more a painting of external, visible, material objects; the other, of things internal, invisible, immaterial. In the Venus and Adonis, there is more of what strikes the senses. In the Lucrece, there is the minute, microscopic anatomy of crime and passion. . . . And never probably was there such a complete anatomy of grief, as in the description of Lucretia's feelings during those few hours intervening between her injury and her death. These actings of the mind turning inward upon itself, are made by the poet to supply the place of external incident. It is this power of describing minutely the processes of thought, which is, in my opinion, the chief characteristic of the poem. Thoughts, passions, motives, and acts of the mind, are in the Lucrece made to occupy the place occupied in most narrative poems by material and external scenes and actions. The reader who takes up the poem with the expectation of that sort of interest which arises from novelty, or from lively and rapid narrative, will soon lay it down in disappointment. But he who comes to the perusal prepared to feel an interest in tracing minutely the workings of passion, who knows already something of the psychology of crime and grief, and who would receive still farther revelations of its mysteries at the hand of one who has sounded the soul of man through its whole diapason—such a reader will find the Lucrece a poem of abounding and most enchaining interest.

HENRY REED (*Lectures on the British Poets*, 1857, I, 174 f.): [The] intrinsic merit [of *Venus* and *Lucrece*] is no doubt considerable, but at the same time not sufficient to have given their author a fame at all proportionate to his more mature works. Their chief interest is probably derived from the reflected glory of his dramatic authorship; and there is, therefore, the less occasion to judge them independently than to consider whether they gave promise of the great achievements of his genius. It may be questioned whether any one—the most familiar with the spirit of the Shakspearian drama—could by internal evidence conjecture the authorship of the early poems. Unquestionably there may be discerned his exuberance of fancy, the imaginative energy, as manifested by the power of spreading any ruling feeling or passion so as to give its own colour to all that surrounds it, and of throwing himself into his creations. They are expressive of that untried period of genius when it has not yet acquired that composed consciousness which familiarity with its own action gives. The strong figure by which Coleridge criticized these poems was that in them "the creative power and the intellectual energy wrestle as in a war-em- [175] brace." There is indeed, with all the luxuriance of imagery, the condensation of thought which always was one great element of his strength. But what strikes me more than aught else in these early productions is the manifestation of that imperial command over the language, which caused it to serve him as it never did other mortal speaking English words.

Not unfrequently the turn of fancy and of words recall [*sic*], by a delicate parallelism, some more familiar passages in the dramas, as when Venus addresses Adonis [in ll. 145–150]. . . . The imagery associates itself at once with the exquisite lines in Prospero's address to his fairy ministers [*The Tempest*, V.i.33–36]. . . .

These poems—the very firstlings of his heart (to appropriate to them one of his own phrases)—abound in that naturalness and simplicity of language for which Shakspeare's diction is eminent, and which, exempting it from limitation and obsoleteness, appropriates it to all time. It is this quality which gives perpetuity to such a stanza as . . . [*Venus*, ll. 1123–1128], on which it would be impossible to pronounce whether it was composed as early as the sixteenth century or as late as the nineteenth.

E. P. Whipple (*Literature of the Age of Elizabeth* [1859], 1869, pp. 60 f.): Taking . . . Venus and Adonis as the point of departure, we find Shakespeare at the age of twenty-two endowed with all the faculties, but relatively deficient in the passions, of the poet. The poem is a throng of thoughts, fancies, and imaginations, somewhat cramped in the utterance. Coleridge says that "in his poems the creative power and the intellectual energy wrestle as in a war embrace. Each in its excess of strength seems to threaten the extinction of the other. At length in the drama they were reconciled, and fought each with its shield before the breast of the other." Fine as this is, it would perhaps be more exact to say that in his earlier poems his intellect, acting in some degree apart from his sensibility, and playing with its own ingenuities of fancy and meditation, condensed its thoughts in crystals. Afterwards, when his whole nature became liquid, he gave us his thoughts in a state of fusion, and his intellect flowed in streams of fire.

Take, for example, that passage in the poem where Venus represents the loveliness of Adonis as sending thrills of passion into the earth on which he treads, and as making the bashful moon hide herself from the sight of his bewildering beauty [ll. 721–732]. . . . [61] This is reflected and reflecting passion, or, at least, imagination awakening passion, rather than passion penetrating imagination.

S. W. Fullom (*History of William Sh., Player and Poet*, 1862, pp. 252, 255): The poem of 'Venus and Adonis' is a delineation of human passions and feelings, presented visibly to the eye in a narrative play. All the details are beautiful reflections of life. "The myrtle grove," "the bushes in the way," "the brake" "the flying hare," and "the flap-mouthed hound," give us the very image of the scene and action. Meanwhile the ear is charmed by the soft flow of the metre and the harmony of the rhyme, while a delicate touch veils those points which would otherwise be too prominent, and impart a too voluptuous tint to the poem. . . .

[255] The 'Rape of Lucrece' is a more perfect work of art than 'Venus and Adonis,' because it adheres still closer to Nature. It throws off the trammels off [*sic*] the critics, which the first poem had infringed, and takes a range equal to the subject. The dramatic power rises to the sublime, imparting a living force to the illusion. We are reconciled to the absence of the charming scenery of 'Venus and Adonis' by graphic pictures of old Roman life, exhibiting its patriarchal simplicity, its virtue and heroism, while we are interested alike by

the rapid succession of the incidents, the exciting tenour of the narrative, and the grandeur of the characters. The art of representation by words is carried to perfection, and the truthful colouring of the poem stamps it an English "Aeneid."

H. A. TAINE (*History of English Literature*, 1863, trans. H. Van Laun, 1871, I, 299 f.): Outside the theatre he [Sh.] lived with fashionable young nobles, Pembroke, Montgomery, Southampton, and others, whose hot and licentious youth fed his imagination and senses by the example of Italian pleasures and elegances. Add to this the rapture and transport of poetical nature, and this afflux, this boiling over of all the powers and desires which takes place in brains of this kind, when the world for the first time opens before them, and you will understand the *Venus and Adonis*, 'the first heir of his invention.' In fact, it is a first cry, a cry in which the whole man is displayed. Never was seen a heart so quivering to the touch of beauty, of beauty of every kind, so ravished with the freshness and splendour of things, so eager and so excited in adoration and enjoyment, so violently and entirely carried to the very limit of voluptuousness. His Venus is unique; no painting of Titian's has a more brilliant and delicious colouring; no strumpet-goddess of Tintoret or Giorgione is more soft and beautiful. . . . [300] All is taken by storm, the senses first, the eyes dazzled by carnal beauty, but the heart also from whence the poetry overflows; the fulness of youth inundates even inanimate things; the landscape looks charming amidst the rays of the rising sun, the air, saturated with brightness, makes a gala-day:

> 'Lo, here the gentle lark, weary of rest,
> From his moist cabinet mounts up on high,
> And wakes the morning, from whose silver breas[t]
> The sun ariseth in his majesty;
> Who doth the world so gloriously behold
> That cedar-tops and hills seem burnish'd gold.'

An admirable debauch of imagination and rapture, yet disquieting; for such a mood will carry one a long way. No fair and frail dame in London was without *Adonis* on her table. Perhaps he perceived that he had transcended the bounds, for the tone of his next poem, the *Rape of Lucrece*, is quite different; but as he had already a spirit wide enough to embrace at the same time, as he did afterwards in his dramas, the two extremes of things, he continued none the less to follow his bent. The 'sweet abandonment of love' was the great occupation of his life; he was tender-hearted, and he was a poet: nothing more is required to be smitten, deceived, to suffer, to traverse without pause the circle of illusions and pains, which whirls and whirls round, and never ends.

E. W. SIEVERS (*William Sh.*, 1866, pp. 166–179): *Venus and Adonis* . . . is really the foundation of the entire structure of Shakspeare's philosophy of life.

Shakspeare describes first the power of the sensual force represented in Venus. The picture which he draws is extraordinarily charming by virtue of the wealth of poetry with which, in his enthusiasm for beauty, he has flooded it; this, however, becomes more and more sinister through the process of moral degradation, working out with inner necessity, into which the sensual urge, once having gained the mastery, draws the goddess. Even when she first

appears, she is nothing more than the tool of her passion for Adonis, and every successive step in her wooing of the fair youth, every new frustration of her longing by his resistance, heightens her passion, which gradually breaks out into a wild flame and makes more glaring the contrast between sensual impulse on the one hand and, on the other, reason and freedom and all the foundations of the spirit. . . .

[167] But . . . is sensuality, as the poet depicts it in his Venus, actually devoid of all spiritual content? Not at all. Indeed, the contrary is true: it is from the outset permeated by spirituality. On closer examination, this first work of Shakspeare is seen to be, so far as Venus is concerned, a vindication of sensuality, a living demonstration that sensuality as manifested in human nature—for Venus here represents mankind—has fundamentally a spiritual basis from which it cannot be separated. . . . The goddess's passion has its source not in sensuality but in the spirit, and as it was the spirit which called sensuality into being, so the spirit is present in all sensual expressions. . . . Shakspeare exhausts all possible means to make clear the fact that only the beauty of Adonis, only the spirit which manifests itself in beauty, fetters the goddess to the youth; not for a moment does his power over her depend on his external beauty, but rather on the fragrance which this beauty exhales, on the light which it radiates, in short on the quintessence of its spirituality. "Black chaos" would come again, she says, if his beauty no longer shone. Therefore her love belongs to him alone, she joins herself to his person, to the individual whose name is Adonis and who has been born only once into the world; [168] she is Love itself, and the whole second half of the poem bears witness, to the very end, how earnestly Shakspeare intended to set her forth as Love. . . .

Let us turn to the second element of man's being, represented in Adonis—to the mysterious spiritual force, which Shakspeare represents in his thirst for action and his precipitous rushing into adventure and danger, carried to the point of denial of reason and human dignity. In admirable fashion Shakspeare here again reveals the idealism of human nature by contrasting it with the power of blind instinct. . . . Adonis's horse seems entirely illuminated with spirit when, enticed by the mare, he breaks free to follow her. . . . In comparison Adonis gives almost an impression of dulness when he, in the arms of the goddess of beauty, can think only of his spoiled hunt and in highest pathos calls for his horse. . . . And yet—what conclusion is to be drawn from this [169] contrasting of man and beast? No doubt is possible. As before in Venus Shakspeare showed the spiritual basis of sensuality, so here by a single word about instinct he shows the fundamental superiority of man over sensuality as well as over the instinct for self-preservation. The superiority of an animal reduces itself to the fact that the animal is subject to an instinct which apparently elevates it into the sphere of the spiritual but which as a matter of fact cuts off once and for all every attempt to transcend the barriers of the senses. Man on the other hand stands from the start on a spiritual basis. . . .

Shakspeare could not have begun his "secular gospel" more beautifully than with this revelation of the nobility of human nature, here for the first time, furthermore, reconciled with sensuality. . . .

[170] In pure poetic charm *Lucrece* is without question far below *Venus and Adonis*. . . . [Sh.'s] Lucrece has become an entirely modern creation, full of

sentimentality and reflection, and if in addition she can boast of greater tenderness and deeper feeling [than Livy's Lucretia], nevertheless these characteristics achieve no really lively effect, partly because we do not in the least expect them here, [171] partly too, however, because they are here manifested less in deeds than in words, or, better put, because words well up so luxuriantly as almost to drown the action, and in addition because Shakspeare drags in an episode entirely foreign to his material, the destruction of Troy, which he likewise conceives in an entirely modern sentimental sense and which moreover gives the work an appearance of formlessness. Finally, the contradiction between the Italian art-style and the thought of the poem, here so prominent, cannot fail to give the reader an unfavorable impression of the effect of the poem. . . .

And yet this poem, from the point of view of its spiritual quality, is one of the most magnificent works in the whole realm of poetry, and if it is not recognized as such, only the vastness of the material which the poet strove to compress into the narrow frame of a picture of life—and of antique life, into the bargain —and his still undeveloped sense of form, in addition to the incongruous foreign art-style, are to blame. *Lucrece* is indeed the poet's first great theodicy, a justification of God in relation to the existence of evil in the world. . . .

[Lucrece's] fate as represented by Shakspeare is an indictment of the Divinity. Irreproachable in her moral attitude and without a shadow of personal guilt, indeed as a very consequence of the purity and guilelessness of her thought, which make her incapable of detecting evil creeping upon her and of protecting herself against it, she falls victim to Tarquin as a lamb to a wolf, simply because his greedy hunger has marked her for his meat, and through this one act of violence, for her inescapable, the great profit of her life, "that for which [172] she sought to live," her honor, is lost. This is the result of a deity not concerned with the protection of the weak; therefore freedom, man's power to control his destiny, is an empty word. Man can never secure to himself the fruits of his moral striving. Thus Shakspeare conceives Lucrece and on this basis of her particular fate he makes her the instrument of his attack on the order of the universe. Unfortunately he found no other form for this than the mass of reflections which he places in Lucrece's mouth, which often affect one as coldly perfunctory; nevertheless they are all variations of the one principal theme of the poem, the existence of evil, and they all find their justification therein. Esthetically defective, they contain nevertheless the sublimest outpourings of a noble spirit at odds with the world, and at every point through the transparent mask of Lucrece, who often melts away into a mere shadow, appears the face of Shakspeare himself in flesh and blood, revealing the real author of the sometimes terrible tones which ring out at us. . . . Finally, from the quietness and narrowness of private life we are transported by a sudden turn into the very midst of the struggles of the political life of nations, in order that we may view their effects on the happiness of mankind. This is in fact the reason for the [173] introduction of the fall of Troy, . . . which to . . . [Sh.], as to his whole time-period, stood as a symbol of all great political catastrophes. . . . He conceives of this catastrophe as one of those political events led up to by the guilt of individual persons, events which extend their destructive power over the happiness and the life of countless innocent people who have no share in the quarrel of those in power. . . . Especially gripping and

characteristically Shakspearean is the poet's violent outburst of anger against those hypocrites who know how to "livery falsehood in a pride of truth" and to make their disguise impenetrable to all. The prototypes of Iago and others of his ilk are already present in *Lucrece*, and to these Shakspeare here refers the fall of Troy as well as the fate of Lucrece. Lucrece is in no position to pierce Tarquin's pretence of virtue, and Priam is persuaded by Sinon's effrontery to receive the fateful horse within the walls of Troy.

How, then, does Shakspeare reconcile all these contradictions and what is the basis of his theodicy? The answer lies in the new picture of world-order which he expresses in poetical composition. . . . In this picture human life is entirely responsible for itself; no God intervenes for the protection of the weak; it is a self-sufficient organism which contains its own center of gravity. . . . [174] But in the many-membered structure of this organism, every individual is supported by the whole and by the supporters of the whole, as well as by the special groups in which he lives; no one is entirely bereft of protection. This, at least, is the original scheme of the world-order in question; to render this scheme actual is the concern of man, who is endowed both with the necessary urge and with ability: the urge lies in the consciousness of his own moral responsibility, the ability in reason, his exclusive possession, and will-power.

This view, carried almost to the starkness of atheism, Shakspeare makes the basis for his vindication of the system, and by it he interprets not only the fate of Lucrece but also the destruction of Troy, that is, the two great spheres of human life, private and public, the family and the state. How did Lucrece's misfortune come upon her? According to Shakspeare, Collatine, who as her husband was her natural protector, failed her. . . . And was not Tarquin, the thief of Lucrece's happiness, as the son of the king to all intents and purposes explicitly bound to protect the weak? Thus Lucrece was not lacking in protectors, but those whose duty it was to protect her failed in their duty. Just so with the sufferings which the destruction of Troy and, generally speaking, great political catastrophes bring upon the innocent masses. It was, to be sure, in the first instance not Priam but Paris who by the abduction of Helen challenged the revenge of the Greeks, and Sinon's [175] hypocritical tears became the occasion of the fall of Troy—but what drove Priam, the king, whose duty it was to safeguard the public welfare, to condone Paris's action and why did he allow himself to give way to soft-hearted sympathy because of Sinon's tears? . . . A womanish soul, characterless good-nature, a lack of seriousness in his conception of the duties of the royal office were, as Shakspeare shows, more responsible for the fall of Troy than was the hostile violence of evil. . . . Both Priam and Collatine are—not men who face life with a full consciousness of its seriousness, but women who allow themselves to be guided by the impulses of their changing emotions, their vanity, and their weakness.

And with this we come face to face with Shakspeare's main idea, which he develops with the greatest clarity and which is to become decisive in his whole further development. This idea is man's independence of fate. . . . Here Tarquin steps into the foreground. Shakspeare has him represent all misery for which one is oneself to blame, and shows through him, first, how little men in general are inclined to strive earnestly and energetically for their real welfare; and, secondly, to what extent they are capable of working wantonly for their own ruin and with eyes open ripping up an abyss in front of their own

feet. It is a painting of nerve-wracking truth and one can scarcely understand how all portrayers of Shakspeare's philosophy of life have passed it over as an empty, purely meaningless description and how beside it the First Satire of Horace can have maintained its fame. . . .

[176] Especially beautiful and beneficial among all the horrible details of this irresistible process is the description of the resistance which human nature of itself offers to the intrusion of evil. . . . One might say that he [Sh.] interprets Tarquin's action as a glorification of the Creator who has so shaped man that everything within him reacts against an evil act, who indeed animates the external world to preserve man in goodness, but who also compels man to take full responsibility upon himself if in spite of everything he falls. . . . [177] It is obvious from the safeguards which surround man that even the seductive power of opportunity can no longer be advanced as an indictment of the order of the universe. Only one thing remains: the order of the universe leaves open to man the choice of evil, but this choice is the condition of his freedom, which he cannot possibly renounce.

Man is, however, not merely the forger of his fate; he is also its master. Lucrece herself represents this positive side of the main theme of the poem. . . . Freely she resolves to die, and freely she carries out her resolution; the consciousness of leaving her honor unspotted goes with her; she dies, as she says, the victor. . . . [178] *Lucrece* is, like *Venus and Adonis*, a product of Shakspeare's spiritual struggle, and it leads him for the first time to a perception, first, of the idea of the order of the universe, which here is indeed still devoid of the really living breath of God's immanence and borders on the rigidity of atheism; and second, of the independence of [179] man and of his own responsibility for the lot which is to be his share here on earth.

ANON. ("Chaucer and Sh.," *Quarterly Review*, Jan., 1873, p. 251): In 'Venus and Adonis' . . . the influence of Chaucer's manner is most visible. . . . Chaucer is the master of Shakespeare in undramatic as Marlowe in dramatic poetry. In both poetries the style of the teacher has left its mark at least upon the earlier productions of the pupil. The leading features of Chaucer's 'Troylus and Cryseyde' are, an extreme minuteness and fulness of description, an over-brimming abundance of imagery and illustration, an almost excessive display of poetical richness and power. In all these respects the 'Venus and Adonis' of Shakespeare corresponds. There are signs of youthfulness in both works—the youthfulness of singularly deep and fertile natures. In each poem there is but little action. Each writer is encumbered, so to speak, by the wealth of his genius, so that movement is almost impossible. The exuberant growths of fancy cling around them trammellingly. The poems consist for the most part of long conversations, or else monologues reported at the fullest length. They are the thinkings aloud of minds of the utmost conceivable fulness and efflorescence. The passion depicted in both pieces is of the same sensuous order. The likeness in this respect is extremely noticeable. Something of what has been said applies also to 'Tarquin and Lucrece,' but not all. The style of that work is severer than that of 'Venus and Adonis,' though there is the same inexhaustible plenitude and lavishness of power. In one point of view it affords a remarkable contrast to the poem published in the preceding year. The chaste-souled Lucrece seems to rebuke the self-abandoning passion of Venus, as also that of the old Trojan paramours.

EDWARD DOWDEN (*Sh.: A Critical Study*, 1875, pp. 49–51): The two [poems] may be regarded as essentially one in kind. The speciality of these poems as portions of Shakspere's art has perhaps not been sufficiently observed. Each is an artistic *study;* and they form . . . companion studies—one of female lust and [50] boyish coldness, the other of male lust and womanly chastity. . . . The subjects of these two poems did not call and choose their poet, they did not possess him and compel him to render them into art. Rather, the poet expressly made choice of the subjects, and deliberately set himself down before each to accomplish an exhaustive study of it. . . .

For a young writer of the Renascence, the subject of Shakspere's earliest poem was a splendid one,—as voluptuous and unspiritual as that of a classical picture by Titian. It included two figures containing inexhaustible pasture for the fleshly eye, and delicacies and dainties for the sensuous imagination of the Renascence,—the enamoured Queen of Beauty and the beautiful, disdainful boy. It afforded occasion for endless exercises and variations on the themes,—Beauty, Lust, and Death. In holding the subject before his imagination Shakspere is perfectly cool and collected. He has made choice of the subject, and he is interested in doing his duty by it in the most thorough way a young poet can, but he remains unimpassioned,—intent wholly upon getting down the right colours and lines upon his canvas. Observe his determination to put in accurately the details of each object; to omit nothing. Poor Wat, the hare, is described in a [51] dozen stanzas. Another series of stanzas describes the stallion; all his points are enumerated. . . .

This passage of poetry has been admired; but is it poetry or a paragraph from an advertisement of a horse sale? It is part of Shakspere's study of an animal, and he does his work thoroughly. In like manner he does not shrink from faithfully putting down each one of the amorous provocations and urgencies of Venus. The complete series of manoeuvres must be detailed.

In "Lucrece" the action is delayed and delayed that every minute particular may be described, every minor incident recorded. In the newness of her suffering and shame Lucrece finds time for an elaborate *tirade* appropriate to the theme "Night," another to that of "Time," another to that of "Opportunity." Each topic is exhausted. Then studiously a new incident is introduced, and its significance for the emotions is drained to the last drop in a new tirade. We nowhere else discover Shakspere so evidently engaged upon his work. Afterwards he puts a stress upon his verses to compel them to contain the hidden wealth of his thought and imagination. Here he displays at large such wealth as he possesses; he will have none of it half seen. The descriptions and declamations are undramatic, but they shew us the materials laid out in detail from which dramatic poetry originates.

PAUL STAPFER (*Sh. et l'Antiquité*, 1879, I, 115–119, 121 f.): The symmetry is perfect: in *Venus and Adonis*, the passion of a woman and the coldness of a youth; in *Lucrece*, the passion of a man and the chastity of a woman. But there is considerable difference between the merits of the two poems. It has been suggested that Shakespeare composed *Lucrece* in order to expiate the sin which he had committed in writing *Venus and Adonis*. If this very unlifelike repentance could be admitted, we should have a psychological explanation of the mediocrity of the second poem: inspiration was no longer present; in its

place there was nothing but the laudable desire to perform a good work, which is not at all the same thing. . . .

There are . . . two diametrically opposed views about the poem *Venus and Adonis.* According to one, which I share, it is a work full of passion. . . . [116] [According to the other, it is entirely devoid of passion.] It is a question of individual reaction. . . . But I venture to believe that the frigidity of *Lucrece* has been carried over, with unfortunate results, to *Venus and Adonis: Lucrece* is indeed a poem of ice. Moreover, the critics have perhaps been a bit too hasty in recognizing in Shakespeare's descriptive poetry the essential quality of his dramatic power: I mean that vigor and that serenity, that high irony by means of which he remains detached from all the passions which he sets in action. There is, on the contrary, remarkably little dramatic talent in his first two poems, and if they are remarkable for anything it is [117] for the almost complete absence of any indication as to the direction which his genius was to take. If they were not authenticated works of Shakespeare, no one would ever have thought of attributing them to him. . . .

[118] Shakespeare has been reproached, not very discriminatingly, for having ignored the mythological wealth of his subject, for having robbed Venus of the prestige of divinity, and for having made of her a beautiful amorous courtesan: it is precisely because of this that his picture has vitality. Avoiding the cold mythological verbiage of the Renaissance, he has preserved its pagan spirit, materialistic and voluptuous, and has painted this admirable portrait of a woman which is as brilliantly colored as any picture of Titian.

Besides passages of a solid beauty, there are also in *Venus and Adonis* artificial adornments which only the precious and mannered taste of the admirers of *Euphues* could find beautiful. . . . [119] It should be added that the principal charm of the poem lies in the dexterity of the workmanship and in the melody of the verse. . . .

[121] Rhetoric, or the art of talking much and saying little, occupies an important place in *Lucrece;* prolixity, which can extend a narrative to any length, and padding, which conceals its emptiness, were necessary to make so slight a story fit so large a frame. At every moment, the narrative is interrupted by reflections. Before the crime, Tarquin in 56 verses "justly controls his thoughts unjust." After the crime, Lucrece breathes out in 273 verses her grievances against Tarquin, Night, Time, and Opportunity. She remembers that somewhere in her apartment there

> hangs a piece
> Of skilful painting, made for Priam's Troy;
> Before the which is drawn the power of Greece,
> For Helen's rape the city to destroy.

This gives the poet an opportunity to describe the picture, to recall, following Virgil, the perfidy of perjured Sinon, and to compare the misfortunes which threaten the Tarquins in consequence of the rape of Lucrece to the misfortunes which fell upon the family of Priam following the abduction of Helen. . . .

[122] Such were Shakespeare's poetic beginnings. They are not those of an innovator, of the founder of a new school: he began almost timidly. Classical subjects and the Italian manner were the taste of the day: he took classical subjects and fashioned them after the Italian manner.

T. S. BAYNES ("What Sh. learnt at School," *Fraser's Magazine*, May, 1880, pp. 639 f.): Mr. Swinburne has described them [*Venus* and *Lucrece*] as narrative, or rather semi-narrative, and semi-reflective poems, and this expresses their true character. And it may justly be said that if Shakespeare follows Ovid in the narrative and descriptive part of his work, in the vivid picturing of sensuous passion, he is as decisively separated from him in the reflective part, the higher purpose and ethical significance of the poems. The underlying subject in both is the same, the debasing nature and destructive results of the violent sensuous impulses, which in antiquity so often usurped the name of love, although in truth they have little in common with the nobler passion. The influence of fierce inordinate desire is dealt with by Shakespeare in these poems in all its breadth as affecting both sexes, and in all its intensity as blasting the most sacred interests and relationships of life. In working out the subject, Shakespeare shows his thorough knowledge of its seductive outward charm, of the arts and artifices, the persuasions and assaults, the raptures and languors of stimulated sensual passion. In this he is quite a match for the erotic and elegiac poets of classic times, and especially of Roman literature. He is not likely therefore in any way to undervalue the attraction or the power of what they celebrate in strains so fervid and rapturous. But, while contemplating the lower passion steadily in all its force and charm, he has at the same time the higher vision which enables him to see through and beyond it, the reflective insight to measure its results, and to estimate with remorseless [640] accuracy its true worth. It is in this higher power of reflective insight, in depth and vigour of thought as well as feeling, that Shakespeare's earliest efforts are marked off even from the better works of those whom he took, if not as his masters, at least as his models and guides. He was himself full of rich and vigorous life, deepened by sensibilities of the rarest strength and delicacy; and in early youth had realised, in his own experience, the impetuous force of passionate impulses. But his intellectual power no less than the essential depth and purity of his nobler emotional nature would effectually prevent his ever becoming 'soft fancy's slave.' A temporary access of passion would but rouse to fresh activity the large discourse looking before and after with which he was pre-eminently endowed. As such passionate moods subsided, he would meditate profoundly on the working and ultimate issues of these fierce explosive elements, if unrestrained by the higher influences of intellectual and moral life. A spirit so richly gifted, capable of soaring with unwearied wing into the highest heaven of thought and emotion, must have early felt not only that violent delights have violent ends, but that voluntary self-abandonment to the blind and imperious calls of appetite and passion is the most awful form of moral and social suicide.

These searching youthful experiences seem to have determined, almost unconsciously perhaps, Shakespeare's earliest choice of subjects. In any case, the brilliant deification of lawless passion in the 'Venus and Adonis' but emphasises the social ruin produced by the destruction of female purity and truth it exemplifies. In the 'Lucrece,' the wider effects of unbridled lust are shown in the sacrifice of a noble life, the desolation of a faithful and united household, and the dethronement of a kingly dynasty. In working out the latter subject, Shakespeare has . . . skilfully interwoven, with the ruin of Tarquin's house, the destruction of Priam and his realm from similar causes. This theme he

recurred to again at a later period, in the wonderful and perplexing drama of 'Troilus and Cressida,' one main purpose of which appears to be that of criticising, under skilfully disguised forms, the early Greek conception of heroic motive, if not of heroic character.

HENRY MORLEY (*English Writers*, 1893, X, 218–220): With all their grace and wit and sweetness, these love-tales have also the spirit of Shakespeare in their themes. One is of the innocence of early manhood that is proof against the blandishments of Venus. The other is of the innocence of womanhood outraged by a man's lust, and choosing death to set the pure mind free from the prison of a tainted body. . . . The myth of Adonis is so told as to make the youth's innocent ignorance the foremost feature of the tale. It is proof against all blandishments of Venus. He hates not love, but her device in love; and breaks from her endearments with words [ll. 793–810] showing the gist of the whole poem as Shakespeare treats it. . . .

[219] In "Lucrece" lust is shown all hateful and unsatisfying, through the passions in the mind of Tarquin; and if the elaboration of ideas that arise out of each incident is excessive, as Shakespeare represents it in the mind of Lucrece after the wrong done to her, Shakespeare himself took care to guard those passages—which include some of the best stanzas in the poem—with comment [ll. 1093–1106] that unites them to the voice of Nature. . . .

Shakespeare's two love-tales were thus meant as antidotes to lust. One paints a young and manly innocence, unallured by the sweetness of its first enticement; [220] the other paints the guilty passion with its wild-beast force, stripped of disguise, in all its hatefulness.

BERNHARD TEN BRINK ("Sh. as Dramatist," *Five Lectures on Sh.*, 1893, trans. Franklin, 1895, pp. 109–112): The dramatist appears much more clearly in his [Sh.'s] epic attempts, in "Venus and Adonis" and in "Lucrece," not to the advantage of the effect produced by these poems. The very thing that constitutes the greatest strength of the poet here appears as a weakness. The abundance, the clearness, the intensity, of his conceptions prove an injury to him here, because the means to which he is accustomed are not here at his disposal. . . . [110] Shakespeare has all the resources of theatrical illusion in his mind when writing his dramas, and he has complete command of them. In epic poetry he must renounce the methods so familiar to him. He knows this; he knows that it is his words alone which must produce the effect upon the senses; he thinks, therefore, that he must give more than mere allusions if he wants to make his readers see things as he sees them—and he always sees them vividly, bodily, before him. He endeavors to express everything, and the consequence is [111] that we have an overwhelming abundance of details which do not combine to give us a comprehensive view of the whole; it is poetry which, in spite of the wonderful beauty of its lavishly scattered details, as a whole leaves us unmoved.

Nothing of epic delight in these poems; everywhere the most intense tension, keeping the reader in almost breathless suspense. Full of passionate sympathy for his subject, the poet endeavors to exploit all the elements of it, to illuminate them on every side; everywhere we wish the action to proceed, and we feel it retarded. And there is, besides, the true dramatic striving to attribute a symbolic significance to every part of the action, to spiritualize every material

detail. We find this illustrated in the description of Tarquin's passage in the night from his own chamber to that of the heroine: how he forces open the locks of the doors through which he must pass, and how at this every lock cries out indignantly; how [112] the door creaks on its hinges to betray him; how the weasels prowling about at night frighten him with their screeching; how the wind, penetrating through the cracks and crannies, wages war with the torch he holds in his hand, blowing the smoke into his face, and extinguishing the light; but how he rekindles it with the breath hot from his burning heart. All this is conceived in a dramatic, by no means in an epic, sense.

LOUIS LEWES (*Women of Sh.*, 1893, trans. Zimmern, 1894, pp. 67–69, 73–77): Out of this simple tale [of Ovid's], devoid of psychological interest, Shakespeare has woven a passionate picture of the sufferings of an ardent unrequited love, which burns the more fiercely the more coldly it is met by the beloved [68] being. In Venus, as Shakespeare draws her, is manifested the power of uncontrolled desire. This picture, however lovely it may appear in the splendour of the verse the poet has woven around it, of logical necessity is in the end the representation of a degeneration of character, into which the goddess is helplessly drawn by her uncontrollable inclination towards the mortal youth. She has yielded completely to her passion for the boy. Her wooing is painted by the poet with an absolutely overpowering prodigality of tenderness, in which all the fascinating charms of the lovely goddess are fully described. She lavishes prayers, threats, tears on the cold creature, who will not respond to her glowing desires. The more resistance she finds, the more wild and ardent her longing grows, the fiercer her passion blazes, causing her to break through all bounds and forget all prudence:—

> Panting [*sic*] oblivion, beating reason back,
> Forgetting shame's pure blush and honour's wrack.

And just as love at first fairly overpowers her, and robs her of all reason, of all self-command, so at the end, when she holds in her arms the bleeding body of the vainly loved boy, she forgets that she is the goddess of love, and that all the imprecations she utters are directed against herself. She curses love with . . . [a] frightful curse [ll. 1135–1164]. . . . This malediction has great poetic power; it is at once a picture of the pains and sufferings that attend on love, of the joys that cause us to forget those sufferings, of the emotions the poet has represented with such warmth and truth in his great song of songs, *Romeo and Juliet*. . . . [69] I must here defend Shakespeare against an accusation which has been brought against him, and which appears to have some foundation if we look at the matter superficially. He has been accused of losing his head over his delight in the subject of his poem, and of forgetting the enormous difference between the noble pure love he afterwards portrayed so beautifully, and the mere ardour of the senses felt by Venus. This reproach is not, however, founded on fact. However glowing the colours with which he invests the unrequited passion of the goddess, he knows quite well that he is not painting the love which ennobles and exalts both heart and mind, but only the desire of the senses. He shows this in the passage wherein he describes the horse of Adonis that has broken loose and woos in wild beastly fashion. Here he obviously does not contrast the scene with the wooing of Venus, but ranks

it on the same level. He makes Adonis say reprovingly to the goddess that it is not love which "beats reason back, forgets shame's pure blush," and "wrecks honour," but unbridled desire. To be sure this purer note is only lightly touched in the poem. As a whole, sensual pictures and descriptions predominate. . . .

Shakespeare's second narrative poem, *Lucretia*, has little of the poetic charm of *Venus and Adonis*, while its merits suffer by comparison with its classical source. . . .

[73] Shakespeare, in his presentation of Lucretia, has entirely obliterated her antique character. The Roman heroine becomes in his hands a modern, philosophising, sentimental lady, whose words flow so abundantly that her heroic action is almost overwhelmed by their rush. There is a marked contradiction between her form of speech and that to which we are used in Shakespeare's dramas. In these the dialogue is subordinated to the action, and in the narrative poem the form of the tale is lost in a flood of speech. Before Tarquin proceeds to his crime, he considers its pros and cons in rambling verbose speech. It is as if his conscience and evil propensities were formally disputing with each other. The whole is most unnatural at such a moment, and most unusual in Shakespeare, for the monologues in his dramas are particularly distinguished by their masterly power of representing the most terrible experiences, the struggles of passion and conscience, with the sharpest outlines and with infinite truthfulness. . . . Just when Lucretia, after the terrible event, feels her position to be unendurable, and death the only exit for her trouble, she breaks out into an interminable monologue. . . . [74] The Shakespeare of the dramas would have carefully avoided all such improbable loquacity which philosophises in the most unnatural manner after taking so stern a decision, weighing reasons for and against the proposed deed. Only slight touches here and there betray the hand of the poet, whose great mastery consists in his fine and accurate psychological analysis, and who always puts the right word into the mouth of the right personage in the right place. But the whole poem was subject to the pernicious sway of Italian poetry, which at that time exercised great influence in England. . . . Let us imagine Lucretia in the mental state she experienced when Tarquin has accomplished his evil purpose and left her. . . . Let us fancy this Lucretia about to write to her husband, to recall him that he may witness how, by a voluntary death, she atones for what has happened. How would the Shakespeare whom we know from the plays have made her write this letter, and what form would it have [75] taken? With furious haste, with trembling hand, without reflection, Lucretia would have jotted down a few words. These words would have given with terrible brevity the cry of the doomed and despairing creature. "Come! a frightful thing has happened!" But how does Lucretia write in this poem? Like an intellectual fine lady at her writing-desk, who is studying how to compose a clear epistle, and is anxious to choose, out of all the expressions that come into her mind, the choicest and most appropriate. One seems too abrupt, another too pointed, she must select. This presentation is absolutely unnatural. Some explanation is needed to show how a poet who in his dramas so contradicts and defies what are called the rules of conventionality, was in his early poems so completely under their influence, following a prevailing fashion at the cost of truth to psychology and nature, and copying the char-

acteristics of the style of poetry in vogue to an extravagant degree. This explanation is found in the direction taken by the literary movement in England, and in the personal relations entered into by the poet soon after his removal to London, and, as regards the extravagances and exuberances, by the common experience that, when a commanding genius takes a wrong turn, its aberrations far exceed those of the minor spirits by whom it has been led out of the right way. The Italian epic poets of the sixteenth century, with lessons newly learnt from the classic authors just resuscitated from their graves, had freed poetry from the roughness and artificiality into which the chivalric poems of Western Europe had sunk at the close of the fifteenth century. It is true the great admiration for the subjects chosen by Ariosto and Tasso, inspired with the faded glories of chivalrous deeds and knightly heroes, was waning; but people still continued to admire their beautiful form, their splendid metre, their flowing, elegant language. Form came to be looked on as the highest poetic quality, to strive after perfection of form the truest aim. Wherever this idea comes uppermost, the endeavour after [76] beauty of form soon sinks into artificiality and falsification of human nature. The poet no longer tries to be human, but pursues a voluntary conformity, called "conventionalities." . . . [77] Lucretia is the only female figure in all Shakespeare's poetical works which was created under this influence. Hence, in spite of the intrinsic beauty of her character, in spite of pity for her sad fate and admiration of her heroic resolution, in spite, too, of the acknowledgment due to the poet for its many wonderfully beautiful passages, as well as for its fine artistic form, this poem leaves on the reader, as a whole, no more agreeable or beneficial impression than does that of Venus, mad as she is in love, and extravagant first in her wooing, and then in her lament for her lost love.

BARRETT WENDELL (*William Sh.*, 1894, pp. 51 f., 55–58, 61–65): For our purposes, these two poems may be grouped together. *Venus and Adonis*, in its own day some- [52] what the more popular, still seems the more notable; in certain aspects the merits of *Lucrece* are undoubtedly more respectable. Together, however, these two poems, so nearly of the same period, . . . reveal the same sort of artistic mood and power. . . .

[55] To understand Shakspere's poems . . . we must train ourselves to consider them as, in all probability, little else than elaborate feats of phrase-making. This does not mean that they are necessarily empty. A line or two from *Lucrece*, chosen quite at random, will serve to illustrate the real state of things:—

> "For men have marble, women waxen, minds,
> And therefore are they form'd as marble will."

Here is clearly a general truth about human nature, expressed with considerable felicity; and that is the aspect in which any modern reader would consider it. Here too, though, and equally plainly, is an alliterative, euphuistic antithesis between the hardness of marble and the softness of wax, resulting in a metaphor probably fresher three hundred years ago than it seems to day, but even then far-fetched; and that is the aspect in which the Elizabethan reader would have been apt to see it. What he would have relished is the subtle alliteration on *m* and *w*, the obvious antithesis, and the slight remoteness of the metaphor; so [56] far as he was concerned, the fact that the lines

compactly express a general truth would have seemed, if meritorious at all, only incidentally so. We touch here on a state of things now rarely understood; it is more than probable that the lasting felicity of much Elizabethan poetry, and so of Shakspere's own, is largely accidental. . . .

By comparing Marlowe's poem [*Hero and Leander*] with the poems of Shakspere, we may [57] get some notion of Shakspere's literary individuality. . . .

The effect of Marlowe's *Hero and Leander* is very distinct. Frankly erotic in motive, thoroughly sensuous in both conception and phrase, it never seems corrupt. Beyond doubt it is a nudity; but it is among the few nudities in English Literature which one groups instinctively with the grand, unconscious nudities of painting or sculpture. Conscienceless it seems, impulsive, full of half-fantastic but constant imagination, unthinkingly pagan,—above all else, in its own way normal. One accepts it, one delights in it, one does not forget it, and one is not a bit the worse for the memory, in thought or in conduct.

Equally distinct is the effect of *Venus and Adonis*, whose motive resembles that of *Hero and Leander* enough to make it the better of Shakspere's poems for this comparison. No more erotic, rather less sensuous in both conception and phrase, it somehow seems, for all its many graver passages, more impure. It is such a nudity as suggests rather the painting of modern Paris than that of Titian's Venice. It is not conscienceless, not swiftly impulsive, not quite pagan,—above all, not quite normal. If one think only of its detail, it is sometimes altogether delightful and admirable; if one think of it as a whole,—particularly at austere moments,—one be- [58] gins to wonder whether an ideal Shakspere, in maturer life, ought not to have been a bit ashamed of it. Surely, one feels, the man who wrote this knew perfectly well the difference between good and evil, and did not write accordingly.

It is hard to realize that such a contrast of literary effect must come largely from differences in style; yet obviously this is the fact. One chief distinction between Marlowe's poem and Shakspere's is clearly that in the one case a number of words were chosen and put together by one man, and in the other by another. . . .

[61] From beginning to end, Marlowe is not literal, not concrete; he never makes you feel as if what he described were actually happening in any real world. From beginning to end, on the other hand, Shakspere is constantly, minutely true to nature. While the action of *Hero and Leander* occurs in some romantic nowhere, inhabited by people whose costume, if describable, is quite unimaginable, the action of *Venus and Adonis* occurs in Elizabethan England, where men know the points of horses. The absence from Marlowe's poem of all pretence to reality saves it from apparent corruption; in Shakspere's poem, incessant suggestions of reality produce the contrary effect. . . .

[62] Take two lines from Marlowe—one a simile, the other a generalization—and place beside them two lines of similar import from Shakspere:—

"When two are stript, long ere the course begin,"

writes Marlowe;

"Or as the snail, whose tender horns being hit,"

writes Shakspere. In Marlowe's line, only one word—*stript*—is concrete

enough to suggest a vivid visual image; in Shakspere's line, there are four words—*snail, tender, horns,* and *hit*—each of which is as vividly concrete as the most vivid word of Marlowe's. Again,

"Who ever lov'd, that lov'd not at first sight?"

writes Marlowe;

"For oft the eye mistakes, the brain being troubled,"

writes Shakspere. In Marlowe's generalization, the words are simply general throughout; in Shakspere's, they are so concrete as to amount to a plain statement of physiological fact.

This distinguishing trait—that, to a remarkable degree, Shakspere's words stand for actual concepts—pervades not only *Venus and Adonis,* but also *Lucrece.* It is more palpable in the former poem only because its effect there is so startlingly different from that produced by Marlowe's more nebulous vocabulary. It pervades not only the [63] poems, but the plays, too; beyond reasonable doubt it is the trait which distinguishes Shakspere not only among his contemporaries but from almost any other English writer. . . .

[64] Palpable throughout Shakspere's work, it is nowhere more easily demonstrable than here, in the poems which were clearly the most painstaking productions of his early artistic life; for in the poems, admirable as they so often are in phrase, one can find ultimately little else than admirably conscientious phrase-making. Shakspere tells his stories with typical Elizabethan ingenuity; incidentally he infuses them with a permeating sense of fact, astonishingly [65] different from the untrammelled imagination of Marlowe; yet plausibly, if not certainly, this effect is traceable to the instinctive habit of a mind in which the natural alliance of words and concepts was uniquely close. Here, then, we have the trait which, above all others, defines the artistic individuality of Shakspere. To him, beyond any other writer of English, words and thoughts seemed naturally identical.

GEORGE BRANDES (*William Sh.,* 1896, trans. Archer and others, 1898, I, 68–75): In *Venus and Adonis* glows the whole fresh sensuousness of the Renaissance and of Shakespeare's youth. . . .

The conduct of the poem presents a series of opportunities and pretexts for voluptuous situations and descriptions. The ineffectual blandishments lavished by Venus on the chaste and frigid youth, who, in his sheer boyishness, is as irresponsive as a bashful woman—her kisses, caresses, and embraces, are depicted in detail. It is as though a Titian or Rubens had painted a model in a whole series of tender situations, now in one attitude, now in another. Then comes the suggestive scene in which Adonis's horse breaks away in order to meet the challenge of a mare which happens to wander by, together with the goddess's comments thereupon. Then new advances and solicitations, almost inadmissibly daring, according to the taste of our day.

An element of feeling is introduced in the portrayal of Venus's [69] anguish when Adonis expresses his intention of hunting the boar. But it is to sheer description that the poet chiefly devotes himself—description of the charging boar, description of the fair young body bathed in blood, and so forth. There is a fire and rapture of colour in it all, as in a picture by some Italian master of a hundred years before.

Quite unmistakable is the insinuating, luscious, almost saccharine quality of the writing, which accounts for the fact that, when his immediate contemporaries speak of Shakespeare's diction, honey is the similitude that first suggests itself to them. . . .

There is, indeed, an extraordinary sweetness in these strophes. Tenderness, every here and there, finds really entrancing utterance. . . .

But the style also exhibits numberless instances of tasteless Italian artificiality. Breathing the "heavenly moisture" of Adonis's breath, she [Venus]

> "Wishes her cheeks were gardens full of flowers,
> So they were dew'd with such distilling showers."

Of Adonis's dimples it is said:—

> "These lovely caves, these round enchanting pits,
> Open'd their mouths to swallow Venus' liking."

"My love to love," says Adonis, "is love but to disgrace it." Venus enumerates the delights he would afford to each of her senses separately, supposing her deprived of all the rest, and concludes thus:—

> " 'But, O, what banquet wert thou to the taste,
> Being nurse and feeder of the other four
> [70] Would they not wish the feast might ever last,
> And bid Suspicion double-lock the door,
> Lest Jealousy, that sour unwelcome guest,
> Should, by his stealing in, disturb the feast?' "

Such lapses of taste are not infrequent in Shakespeare's early comedies as well. They answer, in their way, to the riot of horrors in *Titus Andronicus*—analogous mannerisms of an as yet undeveloped art.

At the same time, the puissant sensuousness of this poem is as a prelude to the large utterance of passion in *Romeo and Juliet*, and towards its close Shakespeare soars, so to speak, symbolically, from a delineation of the mere fever of the senses to a forecast of that love in which it is only one element, when he makes Adonis say:—

> " 'Love comforteth like sunshine after rain,
> But Lust's effect is tempest after sun;
> Love's gentle spring doth always fresh remain,
> Lust's winter comes ere summer half be done:
> Love surfeits not, Lust like a glutton dies;
> Love is all truth, Lust full of forged lies.' "

It would, of course, be absurd to lay too much stress on these edifying antitheses in this unedifying poem. It is more important to note that the descriptions of animal life—for example, that of the hare's flight—are unrivalled for truth and delicacy of observation, and to mark how, even in his early work, Shakespeare's style now and then rises to positive greatness. . . .

[71] [*Lucrece*] is designed as a counterpart to its predecessor. The one treats of male, the other of female, chastity. The one portrays ungovernable passion in a woman; the other, criminal passion in a man. But in *Lucrece* the

theme is seriously and morally handled. It is almost a didactic poem, dealing with the havoc wrought by unbridled and brutish desire.

It was not so popular in its own day as its predecessor, and it does not afford the modern reader any very lively satisfaction. It shows an advance in metrical accomplishment. To the six-line stanza of *Venus and Adonis* a seventh line is added, which heightens its beauty and its dignity. The strength of *Lucrece* lies in its graphic and gorgeous descriptions, and in its sometimes [72] microscopic psychological analysis. For the rest, its pathos consists of elaborate and far-fetched rhetoric.

The lament of the heroine after the crime has been committed is pure declamation, extremely eloquent no doubt, but copious and artificial as an oration of Cicero's, rich in apostrophes and antitheses. The sorrow of "Collatine and his consorted lords" is portrayed in laboured and quibbling speeches. Shakespeare's knowledge and mastery are most clearly seen in the reflections scattered through the narrative—such, for instance, as the following profound and exquisitely written stanza on the softness of the feminine nature [ll. 1240–1246]. . . .

[73] A comparison between Ovid's style and that of Shakespeare [74] certainly does not redound to the advantage of the modern poet. In opposition to this semi-barbarian, Ovid seems the embodiment of classic severity. Shakespeare's antithetical conceits and other lapses of taste are painfully obtrusive. Every here and there we come upon such stumbling-blocks as these:—

> "Some of her blood still pure and red remain'd,
> And some look'd black, and that false Tarquin stain'd;"

or,

> "If children pre-decease progenitors,
> We are their offspring, and they none of ours."

This lack of nature and of taste is not only characteristic of the age in general, but is bound up with the great excellences and rare capacities which Shakespeare was now developing with such amazing rapidity. His momentary leaning towards this style was due, in part at least, to the influence of his fellow-poets, his friends, his rivals in public favour—the influence, in short, of that artistic microcosm in whose atmosphere his genius shot up to sudden maturity. . . .

[75] Shakespeare could not but strive from the first to outdo his fellows in strength and skill. At last he comes to think, like Hamlet: however deep they dig—

> "it shall go hard
> But I will delve one yard below their mines"

—one of the most characteristic utterances of Hamlet and of Shakespeare.

This sense of rivalry contributed to the formation of Shakespeare's early manner, both in his narrative poems and in his plays. Hence arose that straining after subtleties, that absorption in quibbles, that wantoning in word-plays, that bandying to and fro of shuttlecocks of speech. Hence, too, that state of overheated passion and over-stimulated fancy, in which image begets image with a headlong fecundity, like that of the low organisms which pullulate by mere scission.

GEORGE WYNDHAM (ed. 1898, pp. lxxxiv–lxxxix, xcv f., xcviii, c): [*Venus*] is not a classic myth. Mr. Swinburne contrasts it unfavourably with Chapman's *Hero and Leander*, in which he finds 'a small shrine [lxxxv] of Parian sculpture amid the rank splendour of a tropical jungle.' Certainly that is the last image which any one could apply to *Venus and Adonis*. Its wealth of realistic detail reminds you rather of the West Porch at Amiens. But alongside of this realism, and again as in Mediaeval Art, there are wilful and half-humorous perversions of nature. . . . The poem is not Greek, but neither is it Mediaeval: it belongs to the debatable dawntime which we call the Renaissance. There is much in it of highly charged colour and of curious insistence on strange beauties of detail; yet, dyed and daedal as it is out of all kinship with classical repose, neither its intricacy nor its tinting ever suggests the Aladdin's Cave evoked by Mr. Swinburne's Oriental epithets: rather do they suggest a landscape at sunrise. There, too, the lesser features of trees and bushes and knolls are steeped in the foreground with crimson light, or are set on fire with gold at the horizon; there, too, they leap into momentary significance with prolonged and fantastic shadows; yet overhead, the atmosphere is, not oppressive but, eager and pure and a part of an immense serenity. And so it is in the Poem, for which, if you abandon Mr. Swinburne's illustration, and seek another from painting, you may find a more fitting counterpart in the Florentine treatment of classic myths: in Botticelli's *Venus*, with veritable gold on the goddess's hair and [lxxxvi] on the boles of the pine trees, or in Piero di Cosima's *Cephalus and Procris*, with its living animals at gaze before a tragedy that tells much of Beauty and nothing of Pain. Shakespeare's Poem is of love, not death; but he handles his theme with just the same regard for Beauty, with just the same disregard for all that disfigures Beauty. He portrays an amorous encounter through its every gesture; yet, unless in some dozen lines where he glances aside, like any Mediaeval, at a gaiety not yet divorced from love, his appeal to Beauty persists from first to last; and nowhere is there an appeal to lust. The laughter and sorrow of the Poem belong wholly to the faery world of vision and romance, where there is no sickness, whether of sentiment or of sense. And both are rendered by images, clean-cut as in antique gems, brilliantly enamelled as in mediaeval chalices, numerous and interwoven as in Moorish arabesques; so that their incision, colour, and rapidity of development, apart even from the intricate melodies of the verbal medium in which they live, tax the faculty of artistic appreciation to a point at which it begins to participate in the asceticism of artistic creation. . . .

[lxxxvii] It is the discourse in *Venus and Adonis* and *Lucrece* which renders them discursive. And indeed they are long poems, on whose first reading Poe's advice, never to begin at the same place, may wisely be followed. You do well, for instance, to begin at Stanza CXXXVI. in order to enjoy the narrative of Venus' vain pursuit: with your senses unwearied by the length and sweetness of her argument. The passage hence to the end is in the true romantic tradition: Stanzas CXL. and CXLI. are as clearly the forerunners of Keats, as CXLIV. is the child or [*sic*] Chaucer. The truth of such art consists in magnifying selected details until their gigantic shapes, edged with a shadowy iridescence, fill the whole field of observation. Certain gestures [lxxxviii] of the body, certain moods of the mind, are made to tell with the weight of trifles

during awe-stricken pauses of delay. Venus, when she is baffled by 'the merciless and pitchy night,' halts

> 'amazed as one that unaware
> Hath dropt a precious jewel in the flood,
> Or stonisht as night wanderers often are,
> Their light blown out in some mistrustfull wood.'

She starts like 'one that spies an adder'; 'the timorous yelping of the hounds appals her senses'; and she stands 'in a trembling extasy.'

Besides romantic narrative and sweetly modulated discourse, there are two rhetorical tirades by Venus—when she 'exclaimes on death' . . . [ll. 931–954] and when she heaps her anathemas on love . . . [ll. 1135–1164] and in both, as also in Adonis's contrast of love and lust . . . [ll. 793–804] you have rhetoric, packed with antithesis, and rapped out on alliterated syllables for which the only equivalent in English [lxxxix] is found, but more fully, in the great speech delivered by Lucrece [ll. 764–1036]. . . .

[xcv] In the *Lucrece*, as in the *Venus*, you have a true development of Chaucer's romantic narrative; of the dialogues, soliloquies, and rhetorical bravuras which render Books iv. and v. of his *Troilus* perhaps the greatest romance in verse. And yet the points of contrast between the *Lucrece* and the *Venus* are of deeper interest than the points of comparison, for they show an ever-widening divergence from the characteristics of Mediaeval romance. If the *Venus* be a pageant of gesture, the *Lucrece* is a drama of emotion. You have the same wealth of imagery, but the images are no longer sunlit and sharply defined. They seem, rather, created by the reflex action of a sleepless brain—as it were fantastic symbols shaped from the lying report of tired eyes staring into darkness; and they are no longer used to decorate the outward play of natural desire and reluctance, but to project the shadows of abnormal passion and acute mental distress. The Poem is full of nameless terror, of 'ghastly shadows' and 'quick-shifting antics.' The First Act passes in the 'dead of night,' with 'no noise' to break the world's silence 'but owls' and wolves' death-boding cries,' nor any to mar the house's but the grating of doors and, at last, [xcvi] the hoarse whispers of a piteous controversy. The Second shows a cheerless dawn with two women crying, one for sorrow, the other for sympathy. There are never more than two persons on the stage, and there is sometimes only one, until the crowd surges in at the end to witness Lucrece's suicide. I have spoken for convenience of 'acts' and a 'stage,' yet the suggestion of these terms is misleading. Excepting in the last speech and in the death of Lucrece, the Poem is nowhere dramatic: it tells a story, but at each situation the Poet pauses to survey and to illustrate the romantic and emotional values of the relation between his characters, or to analyse the moral passions and the mental debates in any one of them, or even the physiological perturbations responding to these storms and tremors of the mind and soul. . . .

[xcviii] There is also a pathos in *Lucrece* which is nowise Mediaeval. The Poem is touched with a compassion for the weakness of women, which is new and alien from the Trouvère convention of a knight who takes pity on a damsel. . . . But in spite of so much that is new in the *Lucrece*, there is no absolute break between it and the *Venus:* the older beauties persist, if they persist more

sparsely, among the fresh-blown. As ever in Shakespeare's earlier work, there are vivid impressions of things seen. . . . [c] This last apostrophe [ll. 925–1001] is great; but that in *Lucrece* there should be so many of the same tremendous type, which have escaped the fate of hackneyed quotation, is one of the most elusive factors in a difficult problem. . . . [Ll. 167 f., 435, 560, 595, 869–72], for all their strength and sweetness, might conceivably have been written by some other of the greater poets. But these:—

'And dying eyes gleam'd forth their ashy lights. . . .

'Tis but a part of sorrow that we hear:
Deep sounds make lesser noise than shallow fords,
And sorrow ebbs, being blown with wind of words. . . .

O! that is gone for which I sought to live,
And therefore now I need not fear to die. . . .

For Sorrow, like a heavy hanging bell,
Once set on ringing with his own weight goes':—

these, I say, could have been written by Shakespeare only.

MAX WOLFF (*Shakespeare*, 1907, I, 270–273, 276–278): A comparison of the versions [of the story of Venus and Adonis] of Ovid and Shakespeare is disadvantageous to the modern poet. The narrative, especially the first half, the almost violent wooing of the woman for the favor of the man, is not adapted to more discursive treatment. It is not the ardent sensuality of the poem, but the reversal of the normal relationship of the two sexes, which is repellent. Ovid's facile style glides easily over this obstacle; Shakespeare's more detailed and psychologically profound treatment emphasizes the incongruity. In the pages of the Roman poet, Venus had a last remnant of divinity, while in those of the Renaissance poet she is only a woman babbling of love. Her passion is described with great virtuosity; she employs tears, prayers, promises of unimagined joys, even philosophical arguments, to inflame the disdainful boy. He must not be the tomb of his own beauty; the world has a claim to it and the right to demand of him an heir of all his excellences. Love in nature supports the wiles of the goddess, as if the poet suspected the spring myth underlying the story. In strikingly dramatic fashion the action progresses in the form of dialogue, but the subject gains nothing by this lively treatment. Venus's wooing seems still more importunate, and the passivity of the reluctant youth becomes intolerable when he is made to speak and take part in the action. The value of the poem lies in its brilliant [271] descriptions. The picture of the lovesick goddess and the bashful boy lying side by side in the soft grass recalls many late Renaissance paintings of the group. The descriptions of nature show keen observation. The ardent stallion in pursuit of the mare, the hunt in its changing aspects with the poor fleeing hare and the mighty boar, are painted with great skill and understanding. The poet has intimate personal knowledge of wood and field. This circumstance has given rise to the conjecture that *Venus and Adonis* was written during the Stratford period; but at that time Shakespeare could not have had the wide and mature knowledge here exhibited. With studied care all the rhetorical devices are brought into

play; scarcely a stanza remains without a simile, antitheses abound, frequent use is made of alliteration; in short, all the mannerisms in which that baroque age delighted are called into use. For us they detract from the merit of the poem. In such form the lamentations of Venus for her dead lover give an effect of coldness, her cursing of love sounds conventional. They stand in sharp contrast to the ardent but natural sensuality of the first half. But it was these very artifices which made Shakespeare's contemporaries most enthusiastic and to which the poem chiefly owed its tremendous success. . . . [272] [Sh.], like Goethe, did not escape the charge of immorality. There is doubtless a sense of shame which cannot allow enjoyment of the technique of the *Italian Elegies* and *Venus* without bringing the accusation of hypocrisy. To such people the enjoyment of Titian's goddesses is denied; they stand uncomprehendingly opposed to the type of culture which the Renaissance stimulated by the beauty of the nude human form. And that culture is the keynote of the poem. Shakespeare, the many-sided poet, who had shown himself an uncompromising moralist in his play of nearly the same date, *Richard III*, here adopts the purely esthetic outlook upon life and expresses the spirit of the poem in the verse:

Beauty dead, black chaos comes again.

The same feeling is expressed in Titian's and Rubens's figures; it is only the peculiar nature of his art which causes the poet to convert the peaceful beauty of the painter's treatment into passion. And not only do the charms of the woman arouse his delight, but, like a true son of the Renaissance, bred in Platonic ideas, he is just as enthusiastic about the beauty of the youth. . . . In this respect we take a different, doubtless less liberal point of view than did the sixteenth century. [273] We do not share in sensuous admiration of the male figure. Especially when it comes from the lips of a woman it oversteps the bounds of our conception of propriety and offends us by the frankness of its physical desire. It may be that a later age will see in our point of view only a lack of esthetic appreciation; after all even we can do *Venus and Adonis* the justice of admitting that passion in it is large, free, and without lasciviousness. The poet himself distinguishes it sharply from real love. . . .

[276] [In *Lucrece*] as well graphic art stimulated his imagination; the chaste Lucrece, like Adonis, was one of the most frequently painted subjects of the late Renaissance. The two poems are related. The first treats of feminine passion contending with masculine coldness; the second reverses the rôles and depicts masculine lust threatening feminine chastity. Here again the poet's art is most apparent in the description of passion, even if in this case the moral ending of the story precludes the charge of immorality. *Lucrece* has the merits of *Venus:* the same graphic painting of individual pictures, the same splendor of rhetoric, and the same "honey-sweet" speech in perfect control of the more difficult meter. Single descriptions point ahead to the later dramas. As Tarquin steals to his victim like a thief under cover of night, the horror of Macbeth's crime is anticipated; and the contrast between his base desire and the peaceful sleep of the beautiful innocent woman recurs between Imogen and Iachimo in *Cymbeline.* In the latter drama Shakespeare also employed again a master-stroke of *Lucrece:* the criminal makes not the least [277] attempt to

persuade the desired woman by pleas and protestations of love before he employs the final means. This is the highest possible acknowledgment of her purity. Even the foul soul of the ravisher falls under the spell of her innocence and knows that all the persuasion which he can exert must be turned back by the armor of her virtue. The faults of *Venus*, however, are still present in *Lucrece*. Again a very slight narrative is drawn out too long, and again by details which are artistic in themselves but which only delay the progress of the story. In both stories the overloaded, highly decorated, conventional style often destroys genuine feeling: especially does the endless lament of the heroine after her violation fail to manifest the emotion which is expected of Shakespeare at such a moment. *Lucrece* is inferior to the earlier work. The directness of observation in *Venus*, the freshness of the descriptions of forest and hunt, are here lacking. Contrary to his usual custom the poet enters the narrative in his own person in order to interpret certain events or to expand them by reflective passages. The very passages which disturb the flow of the story are most significant as reflecting his own ideas. The crime itself gives him an opportunity to speak of the relation between the sexes [ll. 1240 ff.]. . . . [278] This passage is important for the development of the poet, who only a few years before had sought to embody womanhood in a Tamora and a Margaret. In the poems these tremendous figures already begin to give way to gentle patient women who endure submissively the brutality of men who are stronger than they. This reversal is connected with Shakespeare's own love-affair. In the sonnets, which in point of date are earlier than *Lucrece*, we shall see the bitter end of the happiness which shone forth so gaily in *Love's Labor's Lost* and *Romeo and Juliet*. Guilt probably lay on both sides: the laments and accusations in the poems indicate that fact. But as passion subsided, self-reproach was born; as is the case with every great soul, the thought of the wrong which he had done loomed larger in the poet's mind than the thought of what he had suffered. As in the verses cited above, Shakespeare assumed all the guilt, as the stronger man whose involuntary victim woman is. Until his death he remained true to his conception of the goodness of woman's nature; with the exception of a short period when in bitterness of spirit he allowed a terrible contempt for woman to become manifest, he was governed by pity for the poor creatures who are abandoned without defence to the superior power of men. . . .

WALTER RALEIGH (*Shakespeare*, 1907, pp. 80–83): [*Venus* and *Lucrece*] are, [81] first of all, works of art. They are poetic exercises by one who has set himself to prove his craftsmanship upon a given subject. If traces of the prentice hand are visible, it is not in any uncertainty of execution, nor in any failure to achieve an absolute beauty, but rather in the very ostentation of artistic skill. There is no remission, at any point, from the sense of conscious art. The poems are as delicate as carved ivory, and as bright as burnished silver. They deal with disappointment, crime, passion, and tragedy, yet are destitute of feeling for the human situation, and are, in effect, painless. This painlessness, which made Hazlitt compare them to a couple of ice-houses, is due not to insensibility in the poet, but to his preoccupation with his art. He handles life from a distance, at two removes, and all the emotions awakened

by the poems are emotions felt in the presence of art, not those suggested by life. The arts of painting and rhetoric are called upon to lend poetry their subjects and their methods. . . . [82] It would not be rash to say outright that both the poems were suggested by pictures, and must be read and appreciated in the light of that fact. But the truth for criticism remains the same if they took their sole origin from the series of pictures painted in words by the master-hand of Ovid. "So workmanly the blood and tears are drawn."

The rhetorical art of the poems is no less manifest. The tirades and laments of both poems, on Love and Lust, on Night, and Time, and Opportunity, are exquisitely modulated rhetorical diversions; they express rage, sorrow, melancholy, despair; and it is all equally soothing and pleasant, like listening to a dreamy sonata. Lucrece, at the tragic crisis of her history, decorates her speech with far-fetched illustrations and the arabesques of a pensive fancy. And as if her own disputation of her case were not enough, the poet pursues her with "sentences," conveying appropriate moral reflections. She is sadder than ever when she hears the birds sing; and he is ready with the poetical statutes that apply to her case:

> 'Tis double death to drown in ken of shore;
> He ten times pines that pines beholding food;
> To see the salve doth make the wound ache more;
> Great grief grieves most at that would do it good.

[83] There is no morality in the general scheme of these poems; the morality is all inlaid, making of the poem a rich mosaic. The plays have to do with a world too real to be included in a simple moral scheme; the poems with a world too artificial to be brought into any vital relation with morality. The main motive prompting the poet is the love of beauty for beauty's sake, and of wit for the exercise of wit.

J. M. ROBERTSON (*Montaigne and Sh.*, 1909, pp. 144–146): The tasks which the greatest of our poets set himself when near the age of thirty, and to which he presumably brought all the powers of which he was then conscious, were the uninspired and pitilessly prolix poems of VENUS AND ADONIS and THE RAPE OF LUCRECE, . . . one a calculated picture of female concupiscence and the other a still more calculated picture of female chastity: the two alike abnormally fluent, yet external, unimpassioned, endlessly descriptive, elaborately unimpressive. Save for the sexual attraction of the subjects, on the current vogue of [145] which the poet had obviously reckoned in choosing them, these performances could have no unstudious readers in our day and few warm admirers in their own, so little sign do they give of any high poetic faculty save the two which singly occur so often without any determining superiority of mind—inexhaustible flow of words and endless observation of concrete detail. Of the countless thrilling felicities of phrase and feeling for which Shakespeare is renowned above all English poets, not one, I think, is to be found in those three thousand fluently-scanned and smoothly-worded lines: on the contrary, the fatiguing succession of stanzas, stretching the themes immeasurably beyond all natural fitness and all narrative interest, might seem to signalise such a lack of artistic judgment as must preclude all great performance; while the

apparent plan of producing an effect by mere multiplication of words, mere extension of description without intension of idea, might seem to prove a lack of capacity for any real depth of passion. Above all, by the admission of the most devoted of Shakespeareans, they are devoid of dramatic quality. They were simply manufactured poems, consciously constructed for the market, [146] the first designed at the same time to secure the patronage of the Maecenas of the hour, Lord Southampton, to whom it was dedicated, and the second produced and similarly dedicated on the strength of the success of the first. The point here to be noted is that they gained the poet's ends. They succeeded as saleable literature, and they gained the Earl's favour.

EMILE LEGOUIS (*History of English Literature 650–1660*, 1924, trans. Helen D. Irvine, 1927, p. 203): [In *Venus* Sh.] eliminates nearly all the mythology. A powerful instinct impels him towards reality. His goddess is a woman skilled at lovemaking and ravaged by passion, and in Adonis we already have the young sport-loving Englishman, annoyed and fretted by the pursuit of a beautiful amorous courtesan whose sensuality is unbounded and who retains no prestige of divinity.

These realistic passions are framed by equally realistic pictures and episodes. The arguments of Venus are supported by the appearance of "a breeding jennet" rushing out of a neighbouring copse and at once joined by Adonis's steed, who breaks his rein in order to go to her. The horse is painted with dry precision, as by an expert. Further, the goddess vividly describes boar-hunting and hare-hunting to the youth, the one an over-dangerous sport whence she would dissuade him, the other a safe amusement which she recommends. These two specialised pictures are plainly drawn at first-hand and from observation, and the most touching lines of the poem tell of the agony of the "timorous flying hare."

It is, however, impossible not to recognise that the dominant note is struck by the voluptuous painting of the goddess's lascivious gestures and the complacent retailing of her glowing words. Thus regarded, the poem is, from the merely artistic point of view, a complete success. Shakespeare gives evidence in its stanzas of astonishing linguistic wealth and skill. He too is over-prone to conceits, but on the whole the critic has only to admire his masterliness.

Because he writes in stanzas, not, like Marlowe, in rhyming couplets, his poem has less the turn of a narrative than *Hero and Leander*. It is pre-eminently a series of pictures. If the licentiousness of the two poems is about equal, that of Shakespeare has the advantage of dealing with a mythological legend and staging a heroine neither of which could be much profaned. On the other hand, his eroticism is more elaborate and has less dash and spontaneity than that of his rival.

It seems to have been for an artistic purpose that Shakespeare in the following year chose the rape of Lucretia as the subject of a poem which forms at once a pendant and a contrast to the preceding one. Having painted the attempt of an amorous woman to seduce a youth, he proceeded to represent the rape of a chaste wife by a wretched debauchee.

The later work shows increased power and breadth, but the old defects in strengthened form. The speeches are longer than ever and less appropriate—

Lucrece's supplications to Tarquin before his crime, the endless plaints which intervene between the assault and the suicide of the outraged wife. The minute descriptions, with their prettiness and conceits, are especially irritating, veiling and enervating, as they do, the tragedy of the theme. In the portrait of Lucrece, asleep upon her bed as Tarquin draws her curtains, poetry and bad taste are inextricably mingled.

From end to end of the poem the reader is exasperated by the poet's very talent, his fancy and eloquence, and is brought to regret both Ovid's quieter picture and Chaucer's artless rendering thereof. He tells himself that the limits of the sonnet and restrictions of the theatre had the happy effect of setting bounds to the poet's exuberance. An aspect of Shakespeare is revealed which could not appear so clearly in his other works, but it is on the whole the less pure side of his genius, both morally and poetically.

G. H. W. RYLANDS (*Words and Poetry*, 1928, pp. 135–138): Morton Luce finds the *Lucrece* far inferior to the *Venus and Adonis*. "We have less nature, less melody, less beauty, less poetry than in the earlier poem." The answer is that we have more Shakespeare, more of the dramatic poet. He himself promises in his dedication of the first poem that the second is to be "some graver labour."

Ornament in the *Venus and Adonis* is supplied by similes. The bird tangled in the net, the dive-dapper peering through a wave, the shooting star, the night-wanderer, the snail with tender horn, the nurse's song, seem to belong to a more natural world. The shrill-tongued tapsters, the breeding jennet . . . , and poor Wat, the hunted hare, even if academic imitations, are free and simple in spirit and style. . . . *Lucrece* is dramatic. Shakespeare is striving to realise the sensations of the two protagonists. There is a [136] conflict in Tarquin before the rape, similar to that in the heart of Macbeth . . .

> He's here in double trust;
> First, as I am his kinsman and his subject;
> (*Macbeth*, I.7.)

and to Brutus's "insurrection in the state of man"—

> Between the acting of a dreadful thing
> And the first motion.

Again when Tarquin prays that the heavens may countenance his sin . . . he is in the same position as Claudius—

> O what form of prayer
> Can serve my turn?

Dramatically imaginative is the meeting between Lucrece and her maid; even more so her misinterpretation of the "homely villein's" bashful blushes as consciousness of her shame.

In this piece poetry gives place to rhetoric, simile to metaphor, description to soliloquy, Spenserian imagery to euphuistic, antithetical conceits. The metaphors are pursued laboriously and at length in a way which is very characteristic of Shakespeare's early manner; for although *Lucrece* is more dra-

matic, the plays, especially (and naturally so) the chronicle plays, suffer stylistically from their narrative qualities. . . .

[137] *Lucrece*, weighty, prest, obstructive, contains most of the material, the superstitions, saws, fables and unnatural history, out of which *Henry VI.*, *Richard III.* and *II.*, and *Romeo and Juliet* are composed. . . . [138] *Lucrece* has the seeds of the history plays. . . . The style is dense and cumbersome, a cloak worn without grace, whereas the style of the tragedies, no less compact and closely woven, falls gracefully from the shoulder and does not cramp the movement.

FRIEDRICH GUNDOLF (*Sh. Sein Wesen und Werk*, 1928, I, 175–180):[1] Sonnet 129 is no imprecation of love by a wastrel converted to asceticism, no emotional outburst of a disappointed enthusiast, no accusation of a judge of morals; it is the self-portrait of the knowing erotic in the midst of the torment which he may not renounce. "Venus and Adonis," "Lucrece" still more, are the first dramatic visions emerging from this knowledge; for, despite the narrative and descriptive scaffolding, they display first and foremost gestures of present conditions; they are not a report of past events. What transpires in the minds of Venus, Adonis, Tarquin, Lucrece, Collatine, Hecuba, yes in those of the horse, the hare, and the boar—that is the source of his inspiration. And the manner in which the states of mind express themselves through gesture, word, act—that is the form in which they appear. This is the very opposite of Homer and even Dante, [176] not to mention smaller narrative and descriptive writers, whose vision begins with an act or a thing and from the impress of this reveals the conditions or impulses. In both his "epics" there are no longer, as there were in the history plays and in the early comedies, any empty, merely contrived, unsuffered, that is, unexperienced gestures . . . his sympathetic passion penetrates downwards into the plant and animal kingdom, upwards to the saint, the goddess.

What Shakespeare still lacks here, what in his history plays he has already attained in the field of patriotic and heroic tensions, is the unity of human soul with legendary world: despite all sensuous wealth of similes and pictorial descriptions the two epics still remain isolated studies, artistic *tours de force* of a great connoisseur of the soul. They are not universal representations of passion or of phantasy, as are the later dramas. But however much an artist, a craftsman skilled in and appraising all the media of the stage and of the language, Shakespeare may have been as a dramatist, he never again worked with such conscious artistry as in "Venus and Adonis" and "Lucrece"; never again was he disposed to exhibit himself so deliberately to elegant society as a master of elegant speech, of colorful description, and of exciting story as in these two studio-poems. In his dramas the creative impulse, the artistic will, and the calling of the stage attained the goal of indissoluble unity: the sonnets are first and foremost the expression of the tormented heart . . . the stage was Shakespeare's inner form permitting him to reveal his own nature on a universal scale. Much of his exuberance has entered into both epics, the dramatic tendency as well, though their origin is not a dramatic universal vision but an

[1] I am indebted to my friend and colleague, F. P. MAGOUN, JR., for this translation.

artistic study of physical and psychological happenings. Even the artificial stanza is witness of the rhetorically artistic will of these works within Shakespeare's total productivity, quite apart from the vital glow with which he permeated it. The drama is an accidentally cultivated form of the society in which he was born and an inevitably natural form of the genius which was born in him . . . the stanza is an arbitrary form of utterance which he encountered in the course of events—here he gave no pictures of life, merely scenes taken from life by virtue of his passion and his ability.

To be sure, Shakespeare's need of expansion and comprehension has already, through his centrifugal tendril-like descriptions, extended these images in all directions. With him every simile grows out into the representation of a complete action, while the necessary secondary characters, as the horse, the hare, and the boar in "Venus and Adonis," definitely have their own [177] symbolic destiny. Already in "Lucrece" we encounter the practice later often employed by Shakespeare to deepen and extend the scene of the main action by a double action: the description of the Trojan War, mirrored in the mind of the suffering woman, belongs here.

"Venus and Adonis" and "Lucrece" come from the same psychic atmosphere and spiritual urge, though compared with each other they are products as different as the early comedies or the first history plays. Common to both is a birth from sensuous desire and the representation of ardent courtship. Yet in "Venus and Adonis" the emphasis lies in the unsatisfied longing and the death-lament, in "Lucrece" in temptation, transgression, disgust, and despair. The elements of the future Shakespearean tragedy first make a vigorous appearance in "Lucrece," and it is not by chance that Macbeth reminds one of Tarquin's nightly criminal strides. The vision of the tortured, possessed, driven criminal, who consciously risks honor, fortune, and security for the sake of a phantasy-heated desire, has remained familiar to Shakespeare's spirit. And this whole abyss he first lighted up in "Lucrece," even though not yet with so sure a hand and so bright a torch as in Angelo or Macbeth. There take form for the first time as action and expression of character spiritual passion, the tragic fate of sensual impulse, the eternal disparity between the wish-image and its fulfilment, between the Before and the After of the fair moment. . . . Tarquin is already one of Shakespeare's tragic criminals, Lucrece one of his tragic victims, and their actions and suffering are inseparable from their specific character, as are the actions of Richard and the suffering of Desdemona. On the other hand, in the case of Venus things depend more on her single *act* of passion, in the case of Adonis on resistance and death. And they, more than Shakespeare's human beings otherwise are, are types and carriers: Venus the ardently longing woman and nothing more, Adonis just the dormant adolescent, without a destiny of their own that strives to be one with their specific nature.

With this unity of event and character, whereby event for the first time becomes destiny and character becomes concrete, Shakespeare's "Lucrece" steps out of the Ariosto-like arabesque epic of the height of the Renaissance which Spenser had transmitted to Shakespeare. A character of Ariosto or Spenser—on the pattern of the whole courtly epic since Chaucer—is depicted now by characteristics, [178] now by deeds or sufferings, now by emotions, by

the sequence and parallelism of their manifested forms. Not only to accompany but also to represent the inner vision by gesticulation, to reveal the disposition of mind not spiritually but corporeally, the action not in a one-dimensional fashion as course of time, at the most with comments on the motifs, but in a multiple way at once with an eye to the physical and the spiritual—this Shakespeare undertook first in "Venus and Adonis," no matter whether in an an episode with or without import: a conquest in the realm of narrative expression no smaller than the step from Marlowe's and Kyd's treatment of persons or drama centered in horror to the first drama centered in psychology, "Titus Andronicus." Only the dramatist was capable of this step. With "Lucrece" Shakespeare also added unity of character to the unity of atmosphere and episode. Not only his much more exact description, his richer manner of painting, going far beyond the art of the Italian or British arabesque epic because a quicker, more varied, and at the same time more avid observation lies at the bottom of it . . . not only the more mature, finer ear for inner intermediate tones and undertones, transitions and interruptions, not only the gradual crescendo of these two poetical gifts of the Renaissance—the special reality and the individual knowledge of experience—but the union of both together, and with the dynamic force of theatrical episode and psychological insight, marks Shakespeare's development in these epics, which is scarcely diminished by the often mad euphuism or the often repulsive lasciviousness of the sensations. Here we ask less for purity of taste or cultural maturity of the young poet than for strength of form, spiritual comprehensiveness, and violent breaking through: all three we will rather honor in connection with humane and lofty motives, but we must recognize them in connection with every motif which exhibits them. . . .

[179] More than his earlier or later works both epics bear witness to Shakespeare's closeness to the luxuriant sensual imagery of his time. Venus, Adonis, and Lucrece themselves are favorite subjects of the Italian as well as the Germanic art of those days . . . the animal items are consciously shaped according to artists' patterns, and the description of Troy burning betrays artistic competition with the neighbor art and the ambition to surpass with the word the effects of color and line. Yet this desire of the poet to paint is no complacent lingering of an observer, but the passionate advance of an eager person into the alluring and threatening world of phenomena; not the will to observe but the will to possess dominates, and along with this Shakespeare introduces psychological action into the ardently embraced bodies and things: this psychological action distinguishes him from all other Renaissance portrayers. Let us now consider the development in characterization which the two poems mean in Shakespeare's work.

Venus and Adonis, Lucrece and Tarquin do not belong to those unforgettable characters of Shakespeare which, as fully differentiated individuals, perform and suffer in a manner universally valid only what comes directly out of their particular characteristics: they are rather carriers of general characteristics, youth, beauty, modesty, or ardor, who in a selected and abnormal situation express themselves in the most exciting and tense way possible. . . . Venus is the young, beautiful, passionately desiring woman as such, who finds herself in the intoxication of love—and might as easily be differentiated in the manner

of Juliet or Cleopatra. She does not have character, rather an emotion; at any rate, she has her emotion not by virtue of her character. Adonis is the coy, boyish youth as such, already with certain traits of special stubbornness, though not an unmistakable Romeo or Mercutio or Troilus. Lucrece is the *grande dame* and faithful wife, but any woman of her class would in her situation prove herself as true as she, and only the most detailed description of her position gives her apparent individuality. Tarquin can by the peculiar violence of his crime and the [180] fervor of his temptation blind us to the fact that he is not an exceptional being, such as Macbeth or Angelo, who falls into an always possible temptation, but just a plain, average young nobleman, who falls victim to an especially violent attack of mad desire. Here Shakespeare has actually achieved what has been wrongly ascribed to him in his dramas: the portrayal of a one-sided passion as such. His dramas show fully developed human beings in their passions; here passion appears on figures.

These epics, which scarcely enrich our treasure of human beings, are for us of inestimable value as an intermediate step between Shakespeare's manner of experience and psychological insight: they mark a route from the first sonnets to "Romeo and Juliet," from lyric to drama. . . . Through the passionate utterance of the emotions and thoughts the epics point inward to the state which brought the sonnets to maturity . . . once again in the words of Venus or Tarquin we recognize the impulses of the sonnets almost unaltered. At the same time the epics point outward to the dramas, which preserve the personal tensions of the poet only in the finished results, consummate creations: the same wishes which appear in the sonnets as feelings, in the epics as actions, are in "Romeo and Juliet," in "Measure for Measure," indeed still in "Macbeth" transformed into finished human beings, permeated with other elements of the heart and of the world. The epics form a bridge from the lyric to the dramatic work of Shakespeare.

JOHN BAILEY (*Shakespeare*, 1929, pp. 53–58): [Sh.'s] challenge is not one of originality. . . . If he did not disdain the use of other men's words when he was at the fullness of his powers he was not likely to do so when he was a young man just beginning to be conscious of them. Naturally, therefore, the poem [*Venus*] is all a very [54] youthful affair, with no very great substance in it, and nothing that can be called solidity or strength. It is an exercise in versifying; there is no sign in it as yet that its writer will soon be the greatest master of the knowledge of human life. It has a good deal of the mawkishness, lusciousness, overheated and over-painted ornamentalities in which youth often delights. It has been said that "sweet" is, to the end, Shakespeare's favourite epithet; it is the epithet which Milton superlatively applied to him. And certainly whatever is pleasant in *Venus and Adonis* comes from "sweetest Shakespeare, Fancy's child." Fancy is Elizabethan for love, of course; and there is only too much of love and of sweetness in it. And it constantly runs that risk of which it speaks itself when it confesses that love's

> copious stories, oftentimes begun,
> End without audience, and are never done.

Much of it is rather empty and verbose, more is crude in taste, at once sensu-

ous and sentimental, without reserve or reticence, dignity or manliness or morals. . . .

[55] Yet if the tale of *Venus and Adonis* is at once very youthful, rather indecent and rather absurd, it does contain some charming things. If, in Johnson's phrase, one "abandons one's mind" to it, one may read it with a pleasure that lulls one half-asleep. It is all very easy and gracious. Shakespeare has hardly begun his later practice of twisting phrases and thoughts into shapes so distorted that they become nearly unrecognisable. And it is full of delightful escapes from the rather tedious story. It is a relief to get away from the sentimental indecencies of Venus to the fierce animal realities of the horse and the "breeding jennet, lusty, young and proud." And it is pleasant to see, for the first time, what we shall see all through, that the Shakespeare of books and theatres and London life never forgets the country. We have the boar, and the roe, and the horse, and the snail; and the loveliest things in the poem are provided by the hare and the lark. . . .

[56] It is these episodes and illustrations which best keep the poem alive to-day; they, and a few lovely lines or phrases such as that which Venus finds for Adonis:

> O fairest mover on this mortal round:

or the couplet in which she sums up all her pleadings:

> O learn to love: the lesson is but plain,
> And once made perfect, never lost again;

or that ninetieth stanza in which we almost catch a glimpse of Romeo and Juliet on the balcony. . . .

[*Lucrece*] is a little less simple and youthful, and the story has, of course, more substance in it. It is a relief to exchange the thin absurdities of the amorous Venus and the coy Adonis for the lust of Tarquin and the agony of Lucrece, which, however rhetorical, are very real. And perhaps it may be said that Shakespeare the dramatist makes his first tentative appearance in *Lucrece*. For, while Venus and Adonis are mere pictures, we do see glimpses of the heart and conscience both of Tarquin and Lucrece. Still, the poem is essentially an exercise; and if exercises [57] of this sort live at all, it is by the charm of their execution. They are, like Latin verses by classical scholars, nothing in themselves, but can be so prettily done that their prettiness becomes a sort of originality. There is more of that sort of charm in *Venus* than in *Lucrece*, I think, partly because the action of *Venus* is all in the open air and much in the hunting-field, where the young Shakespeare was most at home, and partly because the story, though so much less interesting, is better held together. No doubt the young poet had gained in confidence by the success of his first effort, and that is not the same thing as gaining in art. The consequence is that *Lucrece* is very much longer than its predecessor; that the heroine, after the departure of Tarquin, indulges in a declamation about three hundred lines long; and that, after she has got to action and sent the messenger for her husband, the poet gives us a description, two hundred lines long, of a picture of the Trojan War on one of her walls. Prolixities of this sort, whatever beauties they include, are survivals of the incoherent irrelevancies of a Middle Age which had always too much time on its hands. They remind us

of those very long lanes for which Chaucer sometimes allows himself to desert his main road of action. But the Shakespeare of *Lucrece* is very far from being Chaucer's equal, and the compensations which he provides for his delays are much less satisfying.

Still, there is no denying that those include one or two splendid outbursts of that art of eloquence which, till to-day, youth has always loved, and which has generally most flourished in the most civilised ages of all countries. Or perhaps what we get here is rather rhetoric than eloquence; rather the splendid phrasing of a set theme than the perfect utterance of convictions that cannot keep silence. That must wait perhaps for the [58] great tragedies. Meanwhile *Lucrece* certainly offers us something, by whatever name we call it, which cannot be heard without some quickening of pleasure at such words, so finely chosen and ordered, and to such fine uses; unless, indeed, by those who have no ears to tell them that the right use of language is an art; that is to say, such an activity of the aesthetic as well as of the practical faculty of man that the doing rivals the thing done, or rather is an inseparable part of it. The art of *Lucrece* is, no doubt, rather young, and it would not be difficult to pick holes in it. But only deaf ears and dull minds can remain quite unmoved when the great old commonplaces are so splendidly new-born as some of them, such as, for instance, the sins of Opportunity, are here, in the hands of Shakespeare.

J. D. Wilson (*Essential Sh.*, 1932, pp. 54–56): The publication of *Venus and Adonis* must have produced an effect upon London in 1593 not unlike that which the First Series of Swinburne's *Poems and Ballads* created in 1866, except that Shakespeare put himself at the head of a fashion instead of [55] initiating one. . . . The poem is the supreme example of what may be called the Elizabethan "fleshly school of poetry." Yet there is nothing whatever Swinburnian about it. The note of revolt, of craving for forbidden fruit, is entirely absent: the "roses and raptures" are not of vice, but of a frank acceptance of what Rossetti called "the passionate and just delights of the body." It is at times laboured and at others a little stuffy, but in its defects as in its merits, in its pictorial quality and in its loading of every rift with ore, it reminds us more of the young Keats, the Keats of *Endymion*, than of any other poet.

As with Keats too, the passion for Beauty, less [56] explicit than the fleshly passion, is so all-pervading as to remain our abiding impression when the book is closed and the details fade from the memory. It comes out most in those references to country life and animals in which the poem abounds. These glimpses of Stratford are indeed so much happier than the descriptions of the efforts by amorous Venus to awaken passion in her Adonis, that it is not difficult to see where Shakespeare's heart lay. Yet even in the wanton passages his feet often move to such bewitching measures that one is ravished by the witchery into forgetting the wantonness.

Douglas Bush (*Mythology and the Renaissance Tradition*, 1932, pp. 142 f., 145–148, 152–155): It is hardly too much to say that the whole fabric of . . . [*Venus*] is woven of antitheses, as if Shakespeare had fallen in love with one of Ovid's tricks and worked it to death. The central antithesis of subject, between the warm goddess and the cold youth, is reflected in line after line that breaks more or less clearly into two parts containing opposed ideas. The use

of the antithetical formula is marked enough in narrative and descriptive passages; it is, as one would expect, still more persistent in the speeches. The effect is somewhat as if a clever young writer of prose had resolved to outdo Mr. Chesterton. One must allow of course for the Petrarchan and euphuistic delight in logical and verbal antitheses, but eager first-hand imitation of Ovid evidently counted a good deal. When one compares *Venus and Adonis* with the work of Lodge and Spenser it is plain that, while Shakespeare exploits Italianate conventions, his taut style is different in texture from the smooth velvet of Italianate verse. . . .

[143] His first narrative poem, naturally, is almost wholly conventional, an exhaustive collection of traditional motives and devices, though he appropriates them, and plies his nimble wit in embroidering them, with as much zest as if they were his own jerks of invention. Shakespeare breathed the same air as other men, and his scent for popular formulas was unusually keen and prophetic. The luxuriant Italianate manner had been naturalized in England, and no immediate foreign contacts were necessary. Not only was every poetical device at hand, there was also Elizabethan fiction. If in Shakespeare's poems action bears to rhetoric much the same proportion as bread to sack in Falstaff's bill, we may remember the technique of Pettie, Lyly, and Greene in their prose tales. . . .

[145] The influence of *Hero and Leander* upon *Venus and Adonis* . . . is both obvious and superficial. Some apparent resemblances are only characteristics of the mythological genre. What seem to be demonstrable borrowings, though numerous, are mainly incidental and external, and Shakespeare, for good or ill, subdues them to his own style and mode of treatment. Many passages in the Marlowesque plays one might assign to Marlowe; there are few bits of *Venus and Adonis* that could be mistaken for quotations from *Hero and Leander*. . . .

[146] The differences between Marlowe and Shakespeare are no less obvious, and more important, than the resemblances. Hero and Leander, despite Marlowe's inconsistencies of characterization and excess of decoration, win our sympathy; there is warmth and something of natural passion. Shakespeare, dealing with an unattractive pair who are more remote from humanity, fiddles on the strings of sensuality without feeling or awakening any such sympathy, without even being robustly sensual. Marlowe has too many merely pretty lines, but generally he is strong, masculine, swift; Shakespeare is much more content with prettiness, and the poem, though far from languid, is sicklied o'er with effeminacy. Many lines in *Hero and Leander* glow with a beauty that might be called haunting if the word were not overworn; the reader of *Venus and Adonis* is chiefly impressed by the astonishing skill of phrase and rhythm—

> Which bred more beauty in his angry eyes.
>
> Leading him prisoner in a red-rose chain.
>
> Full gently now she takes him by the hand,
> A lily prison'd in a gaol of snow.

But when one thinks of "Love's not Time's fool," not to mention the plays, one is made aware of the fatal lack of emotion. Finally it is noteworthy, in a

poem which is a tissue of bookish conventions, that [147] Shakespeare's best bits of imagery are fresh pictures of nature. Marlowe's images are almost wholly a fusion of art, literature, and imagination. . . .

What is missing in these poems—and in the early plays—is just that faculty, that genius for packing a world of meaning into a phrase. In the poems there is hardly a trace of such concentration and suggestion; the words mean what they say, and that is not much. . . . Only a few times in *Venus and Adonis* is there a slight break in the flat, two-dimensional surface, when the poet works in a natural image from his own observation, the dive-dapper, the snail, the gentle lark, the dew-bedabbled hare, and such fresh glimpses of something real, welcome as they are, heighten the total effect of artifice. In them, however, we do have a faint promise of the real Shakespeare, the poet who can see and feel and communicate what he sees and feels. On the other hand the [148] auctioneer's description of the horse, which, since Hazlitt, has so often been put beside the passage on the hounds in the *Midsummer Night's Dream*, shows the difference between the minute, self-defeating realism of the tyro and the swift, suggestive strokes of the master. The horse embodies all the good points prescribed in Elizabethan treatises on the animal, and remains a catalogue; we see, hear, touch, and smell the hounds.

The living things described in the poem are not all creatures of the English countryside. We know that the man who wrote of the lark ascending, or of "poor Wat," had been in the fields as well as in his study. . . . The poem everywhere shows that its author lavished artistic labor upon it, in a sense put himself into it, yet perhaps nothing proves more clearly what a circumscribed self it was than the fact that the creator of this polite lion behind an English hedge was shortly to create another kind of polite lion for Snug the joiner. But every age, our own included, has its stylistic tricks which lose their charm for posterity. . . .

[152] *Lucrece* differs from *Venus and Adonis* in attempting to deal dramatically and realistically with a tragic situation involving two "historical" persons. The versions of the story that Shakespeare knew are very brief compared with his eighteen hundred and fifty-five lines, and, while the action is spun out as much as possible, the great additions are the long passages of dramatic or rhetorical moralizing. He does try to enter into the feelings of the characters, though his love of rhetoric runs away with his sense of drama. The conflict in Tarquin's mind when he sets out for Lucrece's room occupies nearly two hundred lines of soliloquy and description; like the villains of the plays he leaves nothing unsaid in the way of self-condemnation. Lucrece, when awakened, marshals orderly arguments in about eighty lines. Later, after a few hundred lines of rhetoric, she exclaims, with justice:

> In vain I rail at Opportunity,
> At Time, at Tarquin, and uncheerful Night . . .

Declamation roars while passion sleeps. The description of the Trojan scenes and Lucrece's reflections thereupon involve a further smoke of words, to the extent of about two hundred lines.

Dramatic realism is likewise defeated by the incessant conceits. Shakespeare does not, as Spenser sometimes does, treat rape as a decorative theme,

but his handling, in trying to be both serious and decorative, falls between two stools. When Tarquin arrives on his evil [153] errand, three stanzas are given up to the "silent war of lilies and of roses" in the face of his hostess. . . . Granting of course that the conceited style was instinctive with most Elizabethans as it cannot be with us, one discerns in this baffling tissue of ingenuities only a clever brain, not a quickened pulse. So too when Tarquin gazes at his prospective victim we have such a conceit as this, in Marlowe's worst vein:

> Her lily hand her rosy cheek lies under,
> Cozening the pillow of a lawful kiss;
> Who, therefore angry, seems to part in sunder,
> Swelling on either side to want his bliss.

As often in the early plays, the author has quite forgotten the situation; he is holding the subject at arm's length, turning it round, saying as much as he can about every side of it.

Almost every line gives evidence of a self-conscious pride in rhetorical skill. The antithetical pattern of *Venus and Adonis* appears again. . . . A Tarquin who "justly thus controls his thoughts unjust" is too cool, his creator too epigrammatic, for the matter in hand; one thinks of the equally strained phrase of Tennyson, "And faith unfaithful kept him falsely true."

In addition to the usual gnomic lines we have an extraordinary profusion of proverbs, singly and in series, after the style of the euphuists in verse and prose. *Venus and Adonis* had its heaped-up illustrations, but the quantity of them in *Lucrece* helps to give the poem an old-fashioned air. Says Tarquin to Lucrece, in words feverish with desire:

> [154] I see what crosses my attempt will bring;
> I know what thorns the growing rose defends;
> I think the honey guarded with a sting . . .

And, justly controlling her just thoughts, Lucrece replies:

> Mud not the fountain that gave drink to thee;
> Mar not the thing that cannot be amended;
> End thy ill aim before thy shoot be ended;
> He is no woodman that doth bend his bow
> To strike a poor unseasonable doe.

Accompanied by such antiphonal wisdom vice loses half its evil by losing all its grossness.

The mere bulk of Lucrece's declamation after the event demands that something be said of it. Having tried his hand at oratory in *Venus and Adonis*, Shakespeare liked it well enough to provide Lucrece with a whole series of apostrophes. They have undeniable force, but the effect is like that of Senecan declamation, like an explosion in a vacuum. . . .

In technique *Lucrece* is nearer to Chaucer's *Troilus* than to Ovid, though it has nothing of Chaucer's irony, emotion, and depth. With all [155] its Renaissance trappings it is thoroughly in the medieval tradition. On the other hand, with its undramatic drama, its endless rhetorical digressions, it reads at times like an unconscious burlesque of Elizabethan plays. There are a few

really dramatic touches, such as parts of Tarquin's behavior, and especially the sympathetic maid and the "sour-fac'd groom." This "homely villein," who, summoned to act as Lucrece's messenger, "curtsies to her low," receives only a few phrases, but he is almost as real a person as either of the principals. These various bits are slighter and paler than the pictures of the lark and the hare in *Venus and Adonis*, but they are similarly out of key. They introduce an air of truth and actuality into a would-be dramatic but quite bookish poem, and they are too few to do more than heighten the artificial unreality of all the rest. For all its seriousness of theme and intention *Lucrece* is as soulless as the earlier poem, and much more wearisome.

Thus for a modern reader it remains a museum piece. Both it and *Venus and Adonis* lack the headlong poetic vitality of *Hero and Leander;* they lack also the charm and sweetness of most of Drayton's *Endimion and Phoebe.* But there is no doubt that the rising dramatist knew what the public wanted. . . . Both poems were abundantly praised; it is not every poet who can contrive to be both the Swinburne and the Patmore of his generation.

M. R. RIDLEY (*William Sh.*, 1936, pp. 11–13): The first heir of Shakespeare's invention, which means, if we are to take the words at their face value, the first work he wrote, is **Venus and Adonis.** It is perhaps significant that the passage of this poem which is selected for admiration by all the critics is the entirely irrelevant passage about the hare, significant because the poem as a whole is probably to modern taste somewhat distasteful. It is almost the only thing in the whole range of Shakespeare's work to which the term 'suggestive' could [12] rightly be applied, partly because the continual use of the conceit in itself prevents any straightforward physical statement. . . .

The poem is full of forecasts of the *Sonnets* (*e. g.* lines 763–68), not to mention the odd forecast of *Othello* (1020), and there is of course a wealth of incidental beauties which it would be idle to catalogue.

**The Rape of Lucrece,** which was his next experiment, is a very different piece of work. Whereas one feels that the greater part of *Venus and Adonis* might have been written by anybody, there are passages in *The Rape of Lucrece* which, looking back in the light of his later work, one feels could have been written only by Shakespeare, and any discerning critic of his contemporaries, even with no prevision of what was to come, must surely have felt that here was an imagination of which the further activities would be worth watching. There is still no doubt plenty of conventional [13] stuff, and many stanzas which do not pull their weight; but about a good deal of the poem there is a grip and a strength, and above all that clarity and precision of concrete visual imagination which are among the marks of the real poet. Not all the elaborated conceits can destroy the beauty and vividness of the description of Lucrece lying asleep (386–420), but again and again we get the impression of a learner who cannot make his effort and leave it alone, but is perpetually finding himself trying, in a fit of dissatisfaction, to amplify the incomplete into completeness.

ESTHER C. DUNN (*Literature of Sh.'s England*, 1936, pp. 38–42, 53–61, 64): The modern reader must not be deceived by the word "poem" as applied to . . . [*Venus* and *Lucrece*]. The word may betray him into looking for some-

thing different from what is there. Neither of them is a "poem" in the narrow sense of that word. *Venus and Adonis* is nearer to one; for it presents love pictorially and analytically, in a fashion modelled on Ovid's erotic verse stories from Greek mythology. *Venus and Adonis*, however, is not only story-telling according to Ovid. It also contains many things that came into literature between Ovid and the English renaissance. It echoes the insipid prettiness of Sicilian shepherdesses on the flowery hillsides of late Greek pastoral; the rhetorical trifles of the *Greek Anthology;* the oratory of Seneca's plays; the dis- [39] section of passion in the manner of Chaucer's *Troilus and Cressida;* and the experiments in licentious living recorded in the books of renaissance Italy. . . .

The poem is a curiously wrought emblem of physical passion, which if Shakespeare had been a goldsmith instead of an author, might have been worked out in [40] precious stones and metal upon the lid of a jewel-box. . . . Without glozing over the sensual details of this poem, one must in fairness say that it seems to have been shocking only to the old generation who peered at and ogled the particular details. But for the young these details were only a part of a glowing, intricate poem, woven of flowers and day and night and the enflaming power of physical beauty. The theme, of course, is sophisticated and decadent. . . . But this theme is the provocation for the finest craftsmanship. The result is a poetic *tour de force*, such as the young Elizabethan gentlemen recognized, admired and even practised for themselves in their own "table-books."

There are, for instance, orations, arguments, pointed with tales from mythology and set in brilliant word-patterns. The piece as a whole has no moral. Yet chinked into the crevices of the story are flashing two-line epigrams which might have delighted Pope and other eighteenth century devisers of wit. . . . [41] When Venus, following the sounds of the hunt, fears Adonis has been killed, she gives a long rhetorical speech reproving Death. In the midst of her grief learning and rhetoric can produce a couplet like this:

> Love's golden arrow at him should have fled
> And not Death's ebon dart, to strike him dead.

The unreal finish of this speech makes her a figure in a far-away myth. We can believe Shakespeare when he says that she walks without pressing down the lightest flowers beneath her feet. She is a goddess weaving intricate Elizabethan rhetoric, not a woman passionately enamoured.

Yet renaissance materialism is in her, too. But it is curiously and elaborately wrought. Venus's body is a deer park; Adonis the deer. The dead Adonis "lily white," his blood like "purple tears," melts from her sight and in his place a purple and white flower springs [42] up. In fact the modern reader is buffeted between reality and myth, between physical passion and pictorial detail. He does not know how to pass freely from one to the other as the Elizabethan did. There are, indeed, many sharply contrasted elements in the poem. Following closely on a passage of enamelled rhetoric, the reader may find such a realistic line as this

> Like shrill-tongued tapsters answering every call.

This comparison, drawn from a London ale-house, brings noise and the smell

of sweat and sawdust to mingle with the marble and coral and lily-whiteness of the poem. The two stanzas where Adonis unfolds the difference between love and lust are suddenly serious in the midst of lightness. They remind one that Southampton not only collected *erotica* but probably read Castiglione and Plato. . . .

[53] Shakespeare in his dedication [of *Lucrece*] to the Earl of Southampton calls it a "pamphlet." This is a sufficiently nondescript category. For the modern reader it is useful to think of it as a narrative poem, very [54] closely approaching the form of dramatic poems which Seneca, nearly sixteen centuries earlier, had the temerity to call plays, when they were declaimed for his master, Nero. Or, coming to Shakespeare's own time, it is not unlike, in general technique, Marlowe's early lyrical drama, *Tamburlaine*. To say this is, of course, to overstate the case. *The Rape of Lucrece* is not a play. Yet it hovers on the borderline between the narrative and the dramatic method of telling a story. Because it is such a borderline piece, it is peculiarly helpful to the modern reader. It furnishes a concrete instance of the fact that ancient and famous stories altered their contours or deformed them in the Elizabethan Age so that they could be put upon the stage.

With just a slight effort, Shakespeare could have pushed *The Rape of Lucrece* into a "lamentable tragedy of a chaste Roman lady, with the revenge of Collatine upon the wicked Tarquin." It is significant that just at the time he produced this "pamphlet" he was working on the revision of a play on Roman history, full of rage and brutality and revenge. That play, *Titus Andronicus*, is hardly more of a play from the modern point of view than *Lucrece*. Both pieces of work carry the burden of a violent story. Tucked into the interstices of these stories are rhetorical passages of incitement to violence and reflection upon it. Such passages bulk large. In the "pamphlet" Shakespeare puts the preliminary stages of the action in a prose "Argument" of twenty-six lines. There is in this "Argument" the stuff of some excellent [55] stage scenes. . . . Because Shakespeare is creating a dramatic poem and not a poetic drama, he passes this material over. He opens his story at the point where Tarquin, already having seen the beautiful Lucrece and having listened to her husband extolling her faithfulness and chastity, suddenly is possessed to visit her alone and win her. . . .

Once within the confines of his story, he uses the double facilities of narrative and dramatic technique. At first Tarquin and Lucrece are opposed with the sharp simplicity of a symbolic morality play. They are types of good and evil, about to engage in mortal strife:

> This earthly saint, adored by this devil.

But after supper when, as decorous-seeming guest, Tarquin has gone to bed for the night, he debates with himself in the privacy of his room. He subtly weighs motives and analyses emotion in speeches packed with rhe- [56] toric. This debate reveals a living person, not a typical villain. He is, in fact, a potential subject for a moving play around a conflict in character. He debates with himself the meaning of honour, as Falstaff is to do with such dramatic effectiveness on the battlefield of Shrewsbury. . . . At the hour of midnight when Tarquin is about to set forth for Lucrece's bed-chamber,

Shakespeare creates by poetry the same kind of frightening atmosphere which the blank boards and hard daylight of the Elizabethan stage forced him to use in place of lighting or setting in *Hamlet* or *Macbeth*. . . .

[57] So too the debate which features the struggle between good and evil in Tarquin's soul is not different in kind though different in intensity from the soliloquies which portray character in the plays. . . . [58] The débat which presents both sides of an issue is as old as story. Ovid used it. The mediaeval story-tellers in lays, ballads and romances used it. It was useful, too, in the dramatic poems of Seneca. This practice, therefore, was there in his sources ready for Shakespeare when as a dramatist he undertook to transfer secular story to the stage. Because this rhetorical debating of motives had so long been familiar in story form, it was undoubtedly less awkward on the stage for the Elizabethan audience than for the modern. At any rate it turns up in *Lucrece*, longer, more consciously rhetorical perhaps but fundamentally not different from the soliloquies upon the stage.

There is also a good deal of dialogue in this "pamphlet." Lucrece pleading with Tarquin speaks (uninterruptedly, to be sure) for ten stanzas. He replies in one. She continues for two when he interrupts her again. Her conversation with her maid the next morning is much more broken up and nearer to stage dialogue. Speeches of two characters in conversation sometimes exist within a single stanza. Another element in the poem which belongs equally to drama is the description of gestures and behaviour. Shakespeare visualises the action that would accompany the words and offers potential "stage business" and "stage direction." . . .

[59] The motivation of Tarquin's character is clumsy. In the first third of the poem he is too sensitive a fellow, too deeply enamoured. Then suddenly for the sake of the story he becomes the crude, scheming villain. This kind of inconsistent motivation is found in the plays, too, whenever story is stronger than probability or whenever [60] a sensational scene is needed. Another point in common between *Lucrece* and the plays is the way in which individualised characterisation alternates with characterisation of type. After a highly individualised scene between Lucrece and Tarquin, Shakespeare shifts and makes them like two figures in a tapestry:

> He thence departs a heavy convertite;
> She there remains a hopeless castaway.

For the modern reader this abrupt change is ludicrous. Yet one must believe that both methods of characterisation held pleasure for the Elizabethan.

The end of the poem like the end of many Elizabethan plays carries the story beyond what the modern audiences would call "the final curtain." After Lucrece has confessed, charged her husband to revenge her upon Tarquin, after the embroidered grief in the speeches by her father and Collatine, we should cry for an end. But Shakespeare carries the story on. Neither he nor his public could forego the tidying up of the events. This fact, at least from the modern point of view, ruins the end of many of his plays.

The part of the "pamphlet" which is essentially "poetry" and not even potential drama comes in Lucrece's twenty-seven stanzas of lament with which she greets the day after the departure of Tarquin. Yet even here one

remembers the apostrophe of Juliet to her wedding night; thirty-one lines of conventional wedding song by Juliet alone on the stage at the opening of II, ii. There [61] is, too, the lyric duet to the dawn by Juliet and Romeo in III, v. The feelings in *Romeo and Juliet* and in *Lucrece* are entirely different. Yet the emotional need for self-expression in rhetoric is common to both. Even in the play Shakespeare halts the action while Juliet apostrophises night. . . . The play is stopped again later while Juliet and Romeo in antiphonal lines fear and cajole the dawn that will separate them. What this means is that the rhetoric of apostrophe, of set invocation for set occasions, though essentially not dramatic material, is used with equal assurance in a poem like *Lucrece* and a play like *Romeo and Juliet*. . . .

[64] In the course of its [*Lucrece's*] 1850 lines, Shakespeare has met all the requirements he contracted for. He has told a story drawn from the enchanted land of Roman mythical history. He has provided the appropriate accompaniments of rhetoric, débat, descriptions of wall paintings, apostrophe and lament. While he has been telling it, however, he has added to the story an element not called for in the specifications. The skeleton for a Senecan play has appeared with the curses and invocations to revenge. Because the potential dramatist here is Shakespeare, the dramatic formula has taken on life. At times both Tarquin and Lucrece give promise of the tragic figures of the great period yet to come. At times the narrative stanzas yield dialogue and stage setting. To be sure the story falls half-way between a tale in a book and an action on the stage. But this indecision between these two habitations did not worry the Elizabethans. They themselves hardly thought beyond the great simple category "story"; though they were coming to have a decided preference for the fashion of telling it by way of the stage.

# *THE PASSIONATE PILGRIM*

## The Title

*The Passionate Pilgrim*, a piratical volume issued under Sh.'s name in 1599, has provoked lively, indeed at times heated, discussion. The title itself has been the subject of controversy. Thus Malone (ed. 1780, p. 709) confessed that it puzzled him: "Why the present collection of Sonnets &c. should be entitled *The Passionate Pilgrim*, I cannot discover. . . . Perhaps it was so called by . . . Jaggard." Nearly a hundred years later Edmonds (*P. P.*, 1870, p. v) suggested that Jaggard "published [the *P. P.*] under a fanciful title to distinguish it from similar miscellanies, as well as probably to induce the public to suppose that the whole was a new poem by Shakespeare." Bell (ed. 1855, p. 237) asserted that the title "had no apparent relation to the contents," and Ingleby (*Sh. the Man*, 1877, p. 55) that the book is "senselessly" named. Kittredge (ed. 1936, p. 1492) is confident that "the title is simply the publisher's fancy."

In my opinion, there is no doubt that Jaggard chose the title, which from the Elizabethan (not to mention the contemporary) point of view is altogether apt. Possibly he had in mind a man who journeys a long distance as an act of devotion to his sweetheart; but, in any case, the alliteration of "passionate pilgrim" led buyers to expect an anthology of love songs. As Dowden (*P. P.*, 1883, p. iv) explains: "The Pilgrim-lover . . . was a well-known person to the literature of the time of Elizabeth. Romeo meets Juliet in palmer's weeds, and there is a pretty dialogue at Capulet's . . . feast between the 'pilgrim' and his 'saint.'" And in his ed. 1903 (p. lvi) he adds: "The name 'Passionate Pilgrim' was in the alliterative fashion of the time, and it suggested romance and love." Similarly named is John Reynolds's *Dolarnys Primerose*, 1606, with the subtitle, "The first part of the passionate Hermit." Lee (ed. 1905, p. 20) cites, among others, Thomas Powell's *Passionate Poet*, 1601, and Breton's *Passionate Shepheard*, 1604. He explains the adjective as meaning "amorous," and Jaggard's use of it as an effort "to attract through the title those interested in amorous verse." Adams (*Life*, 1923, p. 333) says that "Pilgrim" is used "in the well-known sense of 'Lover.'"

On the other hand, Swinburne (*Study of Sh.*, 1879, p. 63), whose prejudice against the Elizabethan Jaggard is notorious, remarked: "*The Passionate Pilgrim* is a pretty title, a very pretty title; pray what may it mean? In all the larcenous little bundle of verse there is neither a poem which bears that name nor a poem by which that name would be bearable." More vigorously still, in the *Forum*, Oct., 1891, p. 173, he characterized it as a "senseless and preposterous title." Reversing the medal, Humphreys (*P. P.*, 1894, p. iv) insisted that Jaggard "had very good taste. This is partly seen in the choice of a title. Few books have so charming a name as *The Passionate Pilgrim*. It is a perfect title." Weighing these antithetical pronouncements, Quiller-Couch (*Adventures*, 1896, p. 38) reached the decision that "if the value of a title lie in its application, Mr. Swinburne is right. It has little relevance to the verses in the volume. On the other hand, as a portly and attractive mouthful of syllables *The Passionate Pilgrim* can hardly be surpassed. If not

'a perfect title,' it is surely 'a charming name.'" Yet a contemporary poet, DE LA MARE (in Brooke, *Sh. Songs*, 1929, pp. xiii, xv), who himself thinks it "beguiling," wonders "what Shakespeare thought of Jaggard's title, a sugary decoy of a wholly different kind from the titles which he himself chose for the Plays,"—though that Sh. had anything to do with his plays' title-pages (many of which were themselves sugary decoys) is, of course, out of the question.

Continental scholars, too, have occasionally expressed their views. For example, GUIZOT (*Sh. and his Times*, 1852, p. 62) interpreted "passionate pilgrim" as "expressive of the condition of a man wandering, in affliction, far from his native land"; HÖHNEN (*Sh.'s P. P.*, 1867, p. 5), as referring to "a pilgrim who undertakes not so much a religious as an amorous journey to the heart of his earthly saint, and who, on the way, stops in the presence of each poet he comes upon, in order to borrow words in which he may be able to utter, in the most suitable manner, the love of his heart." SACHS (*Jahrbuch*, 1890, XXV, 171) quoted Höhnen with approval, and called to witness *Romeo and Juliet*, I.v.97 f., "My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss." In general, however, foreigners have not been worried by the title, which the French translate as *Le pèlerin amoureux*, the Italians as *Il pellegrino innamorato*, the Spaniards as *El peregrino apasionado*, and the Germans as *Der verliebte Pilger*, *Der leidenschaftliche Pilger*, or (see KOCH, *Sh.s Leben*, 1884, p. 133) *Der liebende Pilger*.

## THE TEXTS

$O_1$. THE / PASSIONATE / PILGRIME. / *By W. Shakeſpeare.* / [Ornament] / *AT LONDON* / Printed for W. Iaggard, and are / to be ſold by W. Leake, at the Grey- / hound in Paules Churchyard. / 1599. /

8°, sigs. A–$D^8$.

The first (signed "A") and last leaves are blank. The title-page is $A_2$. The text of the poems is on 28 leaves, 25 with blank versos, the last three ($D_5$–$D_7$) printed on both sides—a peculiar mode of printing that was no doubt caused, as LEE (ed. 1905, p. 14) remarks, by "the meagre dimensions of the 'copy.'" Probably for the same reason $C_3$ is a second title-page: SONNETS / To ſundry notes of Muſicke. / [Ornament identical with that on $A_2$] / *AT LONDON* / Printed for W. Iaggard, and are / to be ſold by W. Leake, at the Grey- / hound in Paules Churchyard. / 1599. / Possibly, as KITTREDGE (ed. 1936, p. 1492) declares, Jaggard did not intend these so-called "Sonnets" (none has fourteen lines) to be attributed to Sh.; but XVI, "doubtless unsuspected by . . . [him, is] extracted from *Love's Labour's Lost*" (ADAMS, *Life*, 1923, p. 333 n.). WILLOUGHBY (*Printer of Sh.*, 1934, p. 50) believes that the "second title-page . . . was intended . . . to enable the latter portion of the work to be sold separately should the sale prove slow"—which may, or more probably may not, be true. EDMONDS (*P. P.*, 1870, p. xxxii) "cannot resist the conclusion that there was once in existence an edition in which the Sonnets were accompanied by the music, but which, like many other small books of that period, has for the present, at least, disappeared";[1] and LEE silently borrows the theory, arguing

[1] He cites Sir William Leighton's *Teares or Lamentations*, 1613, which was reissued in 1614 with music.

(ed. 1905, p. 7 n.) that "a lost edition . . . supplied the music."[1] Each printed page of the text (25 pages, as has been said, are blank) has a horizontal type ornament across the top (instead of a running-title) and the same ornament doubled at the foot. Lee (ed. 1905, p. 14) observes that in $O_1$ "misprints abound. Numerous lines are as they stand barely intelligible. Such defects were mainly due to imperfections in the 'copy,' but they bear witness, too, to hasty composition and to carelessness on the part of the press corrector." Some of the errors he enumerates (as always from a twentieth-century, not an Elizabethan, point of view) actually do not occur;[2] but the misprints and the erratic spelling and punctuation present a marked contrast to the careful printing of *Venus* and *Lucrece*.

Copies: Trinity College, Cambridge (reproduced in photo-lithography by GRIGGS, *Shakspere-Quarto Facsimiles*, 1883);[3] Huntington (reproduced in type-facsimile by EDMONDS, *Isham Reprints*, 1870; in collotype by LEE, 1905); Folger (imperfect).[4] The last of these was found in the Burton, or Longner Hall volume in 1920. It comprises only sigs. B1–B8 (equivalent to poems VII–XIII and the first two stanzas of XIV) and D1–D7 (equivalent to XVIII–XX). At least two of the pages, D1, D3 (XVIII), belong to a later impression than the Huntington copy, as it (like the Trinity College copy) corrects typographical errors in ll. 7, 28, and 36.

$O_2$. [*The Passionate Pilgrim*, 1599?]

A fragment of another edition is preserved in the Burton volume just mentioned. No signature-marks occur on any of its pages; but, to use the corresponding signatures of $O_1$, the eight poems it contains are:

I = $A3^r$.
II = $A4^r$.
III = $A5^r$.
IV = $A6^r$.
V = $A7^r$.
XVI = $C5^r$.
XVII = $C6^r$, $C6^v$, $C7^r$. In $O_1$ it is on $C6^r$, $C7^r$, $C8^r$.
XVIII = $C8^r$, $C8^v$, $D1^r$, $D1^v$, $D2^r$. In $O_1$ it is on D1–D4, all with versos blank. The order and page-arrangement of stanzas is very different: ll. 13–24 of $O_1$ are in $O_2$ on sig. D1 *following* ll. 25–36, which are on sig. $C8^v$; ll. 37–48 are on sig. $D1^v$, ll. 49–54 on sig. $D2^r$, whereas in $O_1$ all three stanzas (ll. 37–54) are on the same page (sig. D4).

A complete list of the variant readings of $O_1$ and $O_2$ follows. The date of $O_2$ is entirely conjectural, and whether it represents a second, or a first, edition remains for further study to determine.

[1] For musical settings of the *P. P.* poems see pp. 613–621, below.

[2] He asserts that "at V, l. 7, 'eases' rimes with 'there,' " though he had in mind IV (7), where "eares" rimes with "there."

[3] It is bound with a copy of the 1620 *Venus* ($Q_{11}$), on the last leaf of which a former owner has noted, "Not quite perfect . . . so it cost me but 3 Halfpence."

[4] JAGGARD (*Sh. Bibliography*, 1911, p. 429; *N. & Q.*, Dec. 18, 1915, p. 487) erroneously lists another copy. He corrects the error in *N. & Q.*, Feb. 12, 1916, p. 138.

I. 2. doe] do
4. Vnskilfull] Vnskilful
8, 9. Loue] loue
10. old?] old:
11. habite is] habit's in
12. (in Loue)] in loue,
13. Therfore Ile] Therefore I'le
Loue[2]] loue
14. faults] faultes
Loue] loue

II. 1. Loues] loues
Comfort,] Comfort
3. Angell] Angell,
5. winne] win
6. side,] side:
8. purity] puritie
10. tell:] tell:)
11. me:] me;
13. doubt] dout

III. 1. DId] DYd
Rhetorike] Rhetoricke
2. argumēt,] argumen[t,]
(trimmed)
3. periurie:] periury;
5. forswore:] forswore;
6. Goddesse] goddesse
8. all] al
11. Exhale] Exhalt
14. Oath] oth
Paradise] paradise

IV. 2. fresh] fresh,
5. eares.] eares;
6. eie:] eie,
7. hart] heart
8. soft still] soft, still
10. her] his
proffer,] proffer;
13. fell] fel
backe] back
&] and

V. 1. I[F] ] I[F]
Loue] loue
1, 3. forsworn] forsworne
3. constant] constāt
5. and] &
6. where all] Where al
comprehend] cōprehend
7. shall] shal
8. well] wel
commend,] commend.
11. Thine] Thin
dreadfull / thunder]
dredful thū/der,
12. which] Which
fire] fire.
13. Celestiall] Celestial

XVI. 1. alacke] alack
day] day,
2. euer] ener
May·] May:
3. fair] faire
5. wind] winde
6. vnseene] vnseen
7. death] death,
9. cheekes] cheeks
blowe] blowe,
12. plucke] pruck
13. alacke] allcke
15. whome] whom
16. hymselfe] himselfe
17. Ioue] Ioue,
18. mortall] mortal

XVII. 1. M[Y] ] M[y]
3. dying] dieng
defying] defieng
4. Harts nenying] harts
denieng
5. merry] mery
6. Ladies] Ladyes
7. loue,] loue:
8. remoue.] remoue,
10. O] Oh
12. wowen] women
14. sorlorne] forlorne
17. shepheards] shepherds
18. weathers] wethers
knell] kuell
19. plaid] plaide
20. afraid.] afraid,
21. sighes] sighs
weepe,] weepe
22. howling] houling
24. vanquisht] vanpuisht
25. sweete birds] sweet birdes
26. die] dye
28. fearefully] fearfully
33. sweet] sweete
36. him] him,

XVIII. 1. W^h] W^H
4. well] wel
6. young,] young.
vnwed.] vnwed,
7. thon] thou
9. subtilll] subtil
11. say] saye
13. bent] bent,
14, 15. will] wil
20. the] thee
21. will] wil
23. beene] heen
men] men,
24. not] uot
25. will] wil
all] al
28. ringiug] ringing
32. humble] hnmble
34. a new] auew
35. shall] shal
not] uot
36. proffer thongh] profer though
back] backe
39. tricks] trickes
40. Cock] Cocke
treads thē] treades them
know,] know:
41. said] sayd
48. another] an other
51. round] rounde
53. will] wil
said] sayd
54. bewraid] bewraide

$O_2$ has usually been assumed to be the second edition—an edition implied by the title-page of $O_3$ (1612), which calls itself the third. A number of scholars have dated the "second edition" purely by guess. COLLIER (ed. 1858, p. 673 n.) conjectured: "If it came out at all, it was probably published about 1603 or 1604, at which last date Nicholas Breton put forth an imitation of it, both in style and title, called 'The Passionate Shepherd.'" Hence WINSOR (*Sh.'s Poems*, 1879, p. 266) assigns the lost $O_2$ a date of "1604." LEE (ed. 1905, p. 45) asserted: "No copy of a second edition of *The Passionate Pilgrim* is extant, and there is no clue to the date of its issue. The poet Drummond of Hawthornden noted that he read the book in 1606, possibly in a second edition." In a later pronouncement (*Life*, 1916, p. 268) by Lee "possibly" has become a definite fact: "Jaggard issued a second edition . . . in 1606, but no copy survives." Captain JAGGARD (*Sh. Bibliography*, 1911, p. 429) observed that he followed Collier in dating the lost second edition "c. 1604?". Writing in 1934 (*N. & Q.*, May 19, p. 353), he too discards his earlier indecision: "The second edition appeared in or about 1604. An imperfect, undated copy [i. e. $O_2$] exists in America. Drummond, of Hawthornden, notes that he read it, doubtless the second issue, in 1606." Despite the assurance of such statements, they are based on nothing but Drummond's list of "*Bookes red be me, anno* 1606" (David Laing, in *Archaeologia Scotica*, 1857, IV, 73), which, in addition to the *P. P.* and various other books, includes Pettie's translation of Guazzo's *Civil Conversation* (1581, 1586), Lyly's *Euphues and his England* (1580, 1582, 1586, 1588, 1597), *Lucrece* (1594, 1598, 1600), *Romeo and Juliet* (1597, 1599), Yonge's *Diana* (1598), *Love's Labour's Lost* (1598), *A Midsummer Night's Dream* (1600), Chester's *Love's Martyr* (1601), and Drayton's *Owl* (1604). Obviously, the time at which Drummond read a book has no bearing on the question of when it was published, and 1606 is no better established as the date of the "second edition" of the *P. P.* than any other year between 1599 and 1612.[1]

[1] Scholars should enjoy BARNABY ROSS's *Drury Lane's Last Case: The Tragedy of 1599*, 1933, a detective story centered around the alleged 1606

$O_3$. (a) THE / PASSIONATE / PILGRIME. / OR / *Certaine Amorous Sonnets, / betweene* Venus *and* Adonis, / *newly corrected and aug- / mented. / By W. Shakeſpere.* / The third Edition. / VVhere-unto is newly ad- / ded two Loue-Epiſtles, the firſt / from *Paris* to *Hellen*, and / *Hellens* anſwere backe / againe to *Paris.* / Printed by W. Iaggard. / 1612. /

(b) THE / PASSIONATE / PILGRIME. / OR / *Certaine Amorous Sonnets,* / betweene *Venus* and *Adonis, / newly corrected and aug- / mented.* / The third Edition. / Where-unto is newly ad- / *ded two Loue-Epiſtles, the firſt* / from *Paris* to *Hellen*, and / Hellens *anſwere backe* / againe to *Paris.* / Printed by W. Iaggard. / 1612. /

8°, sigs. A–H$^8$ (A1, H8 blank).

Copies: Bodley (Malone), with both title-pages; Folger, with the "Shakespere" title-page only. The discovery of the latter was announced by its owner, J. E. T. Loveday, in *N. & Q.*, Aug. 12, 1882, pp. 124 f. *The Times*, Oct. 5, 1906, p. 4, reported its sale "by private treaty, to an American collector [H. C. Folger], . . . for the very high sum of £2,000." It has the autograph of Dr. James Merrick, Trinity College, Oxford, 1738.

The text is based not on $O_2$ but on $O_1$, and as a result the versos of A3–C8 are blank (as is also G6$^v$). On C3 the second title-page runs: SONNETS / To ſundry notes of Muſicke. / [Device] / *AT LONDON* / Printed by W. Iaggard. / 1612. / Jaggard, or his corrector, did some work on the text. As compared with $O_1$ (or $O_2$), it shows various improvements in spelling and punctuation, and a number of misprints are corrected, though a few others are made.

Jaggard's title has completely blinded almost all scholars. It mentions the addition of "two Loue-Epiſtles . . . from *Paris* to *Hellen*, and *Hellens* anſwere," and with the most surprizing unanimity "two" has been almost everywhere accepted as covering the facts. Thus Lee (ed. 1905, p. 46) remarks that Jaggard "enlarged the text to more than twice its original length by the addition of two somewhat long narrative poems" by Heywood; and, again (p. 54), "The third edition is enlarged to sixty-four leaves by the unwarranted addition of Heywood's rendering of two of Ovid's Epistles." Then in his *Life* of Sh., 1916 (p. 545) he adds to the confusion by referring to poems in the *P. P.* that are "extracts (in the third edition of that miscellany) from Thomas Heywood's 'General History of Women.'" But the work of Heywood thus referred to appeared in its first edition—called *Gunaikeion: or, Nine Bookes of Various History Concerning Women*—in 1624, twelve years after $O_3$. Captain

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edition of the *P. P.* Ross tells how the three copies of the first edition are stolen, their bindings torn off, and the texts then returned to their owners. But the mutilator of the copy in the (imaginary) Britannic Museum, of New York, returns by mistake the text of the 1606, not the first, edition. Lane gives a bibliographical harangue on Jaggard and his doings. He concludes (pp. 82 f.): "Now what makes the present situation so amazing is this: There are three copies of the 1599 Jaggard extant. There are two copies of the 1612 Jaggard extant. But until a few moments ago the entire bibliophilic world thought there was *no* copy of the 1606 Jaggard extant!" I refrain from revealing the mystery and its doleful effect on the fortunes of the actor-detective, Mr. Drury Lane.

JAGGARD (see pp. 607 f., below) is equally confused, as is ADAMS (*Life*, 1923, p. 334). The only editors of Sh., so far as I have found, who knew what $O_3$ actually took from Heywood were MALONE and OULTON (1804),[1] though neither (on Oulton see p. 609, below) made use of his knowledge. FARMER (*Essay*, 1767, pp. 32 f.) and CHAMBERS (*William Sh.*, 1930, I, 548) are about the only commentators to observe that more than two poems are by Heywood. Many people, Farmer writes, believe that Sh. knew Latin well because he "hath left some Translations from *Ovid*. The Epistles, says One, of *Paris* and *Helen* give a sufficient proof of his acquaintance with *that* poet; and it may be concluded, says Another, that he was a competent judge of other Authors, who wrote in the same language. This hath been the universal cry, from Mr. *Pope* himself to the Criticks of yesterday." Farmer then shows that the two epistles were by Heywood, quotes the latter's protest to Nicholas Okes, and adds that "all the other Translations, which have been printed in the modern Editions of the Poems of *Shakespeare*" are likewise by Heywood, an observation indicating that he knew $O_3$ only indirectly through eighteenth-century editions of Sh.'s poems like Gildon's and Sewell's. CHAMBERS is less exact: "Malone notes in his copy that, besides the two epistles, there are six other 'added' pieces on D5–H7 from *Troia Britanica*.[2] . . . All the borrowings from Heywood seem to be Ovidian translations or adaptations." Citing Chambers, WILLOUGHBY (*Printer of Sh.*, 1934, p. 89) says that Jaggard in $O_3$ took from Heywood "*Two Love-Epistles* . . . along with six smaller pieces."[3] But he, too, relapses into the old story (pp. 2 f., 91): "In 1612" Jaggard issued $O_3$ "padded with additional poems including two 'Epistles'" from Heywood; "Heywood's two epistles were included by . . . Thomas Cotes, in his 1640 edition of Shakespeare's *Poems*." Again in a sketch of Jaggard's life in the *Library Quarterly*, Jan., 1936, pp. 84–86, he says that the printer "included two rather long poems by Heywood" in $O_3$. Some account, then, of the contents of that book is essential.

The *P. P.* proper—the twenty poems reprinted from $O_1$—ends on sig. $D4^v$. Then follow *nine* (not two, and not, as Chambers and Willoughby have it, eight) poems, all lifted from Heywood's *Troia Britanica, or Great Britaines Troy*, 1609:

[XXI.] "The amorous Epiſtle of *Paris* to *Hellen*" (beg. "Health vnto *Lædaes* daughter, *Priams* ſon"), sigs. D5–$F3^v$. From Heywood, sigs. V1–X3.

[XXII.] "*Hellen* to *Paris*" (beg. "No ſooner came mine eye vnto the ſight"), F4–G6. From X5–$Y4^v$.

[XXIII.] "That *Menelaus* was cauſe of his owne wrongs" (beg. "When *Menelaus* from his houſe is gone"), G7–$G7^v$. From Z5.

[XXIV.] "*And in another place ſomewhat reſembling this*" (beg. "*Orestes* liked, but not loued deerely"), $G7^v$. From Z5–$Z5^v$.

[1] But A. M. Clark (*Thomas Heywood*, 1931, p. 83) gives the facts correctly.

[2] [Actually Malone notes that *all* the poems from D5 to the end of the book are by Heywood.]

[3] The Boston Public Library *Catalogue of the Barton Collection*, 1880, I, 51, says that $O_3$ contains eight translations from Ovid, of which "the last two" were taken from Heywood's *Troia Britanica*, 1609.

[XXV.] "The *T*ale of *Cephalus* and *Pocris* [sic]" (beg. "Beneath Hymetus hill well cloath'd with flowers"), G8–H1$^{v}$. From 2B6$^{v}$–2C1$^{v}$.

[XXVI.] "*Vulcan* was *Iupiters* Smith, *an excellent workeman, on whom* the Poets Father many rare *workes, among which, I* find this one. *Mars and Venus*" (beg. "This Tale is blaz'd through heauen, how once vnware"), H2–H3. From N1–N1$^{v}$. (Another version of Ovid's tale, borrowing a few phrases from this, occurs in Heywood's *Gunaikeion*, 1624, sig. B5.)

[XXVII.] "*The Hiſtory how the* Mynotaure was begot" (beg. "Ida of Cædars and tall *T*rees ſtand full"), H3$^{v}$–H4. From R3$^{v}$–R4.

[XXVIII.] "This *Mynotaure*, when hee came to *groath, was incloſed in the Laborinth, which* was made by the curious Artſ-maſter *Dedalus, whoſe Tale likewiſe we thus purſue*" (beg. "When *Dedalus* the laborinth had built"), H4$^{v}$–H6$^{v}$. From R4–R5$^{v}$.

[XXIX.] "*Achilles* his concealement *of his Sex in the Court of* Lycomedes" (beg. "Now from another World doth faile with ioy"), H7–H7$^{v}$. From 2E2$^{v}$–2E3.

The next appearance of the *P. P.* was in BENSON's edition of Sh.'s *Poems*, 1640. There the contents of $O_3$ are scattered on no ascertainable plan among the rearranged sonnets. (See pp. 604–609, below.) No separate edition was made until LINTOTT reprinted $O_1$ in *A Collection of Poems*, 1709, though in one of his issues (see p. 381, above) the title-page is dated 1609, no doubt in confusion with the first quarto of the *Sonnets*. His example went for naught when in 1710 GILDON returned to the 1640 *Poems* for his text, labeling this part of his reprint (pp. 111–256) Sh.'s "Poems on Several Occasions." In complete ignorance of $O_1$, $O_2$, or $O_3$, Gildon (p. 449) attacked Lintott for following the first edition rather than Benson's late and unauthorized volume: "This leads me to a Book lately publish'd containing only some few of his [Sh.'s] Poems confuſedly put together; for what is there call'd *The Paſſionate Pilgrim* is no more than a medly of *Shakeſpear*'s thrown into a Heap without any Diſtinction, tho' they are on several and different Subjects as for Example. The first *Stanza*, in these Poems, is call'd *The falſe Relief*.[1] The next *Stanza* is call'd *The Temptation*[2] and on quite another Subject tho' incorporated into one under that general Title of the *Paſſionate Pilgrim*. . . . I might go on with the Reſt, which confounds the Reader, and very much injures the Poet, by palming on his Memory ſuch abſurd Incoherences, as none but ſuch a wiſe Editor cou'd ever have ſtumbled on. Again the Poems are not only in that Book thus ridiculouſly blended together in one preposterous Mixture, but ſome of them are lame and imperfect, to inſtance in one, which is here call'd *The Paſſionate Shepherd;* the Anſwer to that in the Book we mention is not above ſix or ſeven Lines; and here it is as long and as beautiful as the Shepherds Addreſs,[3] nay in my Opinion much better."

SEWELL (eds. 1725, 1728), EWING (ed. 1771), EVANS (ed. 1775), and others followed in the steps of Gildon; so that the first critical edition of the *P. P.*—

[1] [I. e. poem I, actually called by Gildon (following Benson) "False Belief."]

[2] [I. e. poem II, titled by Gildon (following Benson) "A Temptation."]

[3] [Because Benson (see p. 605, below) took his text of XIX from two poems in *England's Helicon*.]

or, rather, of $O_1$, for $O_2$ and $O_3$ have not been reprinted or reproduced—is that of MALONE in 1780 (pp. 709–736). He remarked (p. 709): "Most of these little pieces bear the strongest marks of the hand of Shakspeare. However, as the editor inserted among them a poem of Marlowe's [XIX], . . . perhaps one or two other pieces may have likewise crept in, that were not the production of our author." He omits I, II, XIX, divides XIV into two separate poems, and inserts as XIX "Take, O take those lips away"—two stanzas from Fletcher's *Bloody Brother*, the first of which occurs in *Measure for Measure*—and as XX the *P. & T.* (untitled). In his ed. 1790 he omits, further, VIII and XX, so that the two added poems are numbered XVII and XVIII.[1] He also changes considerably the original order of the *P. P.* poems.

From Malone to the present day, editors have felt some qualms about reprinting $O_1$ entire. Their omissions and their renumbering of its poems may be followed in the Textual Notes. COLLIER (ed. 1843) was the first to reproduce the entire book, but his eccentric division of XX, as well as (following Malone) XIV, into two separate parts resulted in his edition having an apparent total of 22, instead of 20, poems.[2] By far the majority of later editors have similarly misnumbered XIV, so that usually the *P. P.* appears to have 21 poems. The omissions and renumberings have gone on merrily, the final poem, for example, being numbered VI by CRAIG (eds. 1891, 1905), BULLEN (ed. 1907), and FEUILLERAT (ed. 1927),[3] while eight different numbers appear in other editions. It is noteworthy that NEILSON (ed. 1906) prints all the poems in the order of the original, numbering them from I to XX, that WYNDHAM (ed. 1898) and RIDLEY (ed. 1935) leave out the entire volume, and that KITTREDGE (ed. 1936) prints only 13 of the 20 poems.

Similar variations occur in the treatment of the text. Many editors have been indisposed to reprint Jaggard's own versions, and instead have emended them by consulting other texts. Striking illustrations are the readings KEIGHTLEY (ed. 1865) introduced into I from Sonnet 138, and MALONE (eds. 1780, 1790) into III and XVI from *Love's Labour's Lost*, into XVII from Weelkes's *Madrigals* and *England's Helicon*, and into XVIII from a manuscript. The real or alleged corruptions (notably XIII [11], XVIII [4, 45, 51]) have encouraged this tendency; but here, as in the case of all the other poems, editions have shown an increasing bent towards conservatism, and some recent editors, especially NEILSON (ed. 1906) and BULLEN (ed. 1907), have come closer and closer to a literal reproduction of the first edition. It would seem in 1937 to be obvious that if the *P. P.* is to be included in Sh.'s works at all, the readings of $O_1$ should be followed. Not only are the texts presented by Jaggard interesting, but those of Sh.'s five poems, as BROWN (ed. 1913, p. xxiv) reminds us, "derive from independent MS. tradition [which] is sufficient to give them high importance." Students who wish to read other texts of the poems should find them in notes.

The only separate editions of $O_1$ that have much value are the facsimiles, al-

[1] See p. 560, below.

[2] So also COLLIER'S editions of 1858, 1878, and those of HUDSON (1856), HALLIWELL-PHILLIPPS (1865), and DELIUS (1854–1872). HÖHNEN (*Sh.'s P. P.*, 1867) follows Delius.

[3] Because they number the "Sonnets To sundry notes of Musicke" separately, beginning with I.

ready mentioned, of EDMONDS (1870), GRIGGS (1883), and LEE (1905). The book was also edited in a privately printed edition by HUMPHREYS in 1894,[1] and included in T. S. MOORE's Ballatyne Press edition of *The Passionate Pilgrim & The Songs in Shakespeare's Plays*, 1896, and in the BENNETT LIBRARIES' edition of *Will Shakespeare, his Amatory Poems*, 1928. Extracts from it are given in PALGRAVE's Sh.'s *Songs and Sonnets*, 1865, pp. 207–213.

In foreign countries the *P. P.* has fared very much as in England and America. In English dress it appeared in the German editions of FLEISCHER (1826) and DELIUS (1854–1872). Translated into German, it was included in Sh.'s *Poems* edited by BAUERNFELD and SCHUMACHER (1827, 1839), KÖRNER (1838), ORTLEPP (1840, 1843), WAGNER (1840), JORDAN (1861), SIMROCK (1867), NEIDHARDT (1870), VON MAUNTZ (1894), as well as in REGIS's *Sh.-Almanach* (Berlin, 1836)[2] and various editions of Sh.'s works. A separately issued verse translation, *Der verliebte Pilger*, based on Regis, was made by FLORENS at Munich in 1920, while three of the poems on Venus and Adonis (IV, VI, IX) were added to STEFAN GEORGE's *Sh. Sonnette* (Berlin, 1931). A partial French translation by LAFOND in 1836 and complete versions by HUGO, 1866 (*Œuvres*, vol. XV), and MONTÉGUT, 1904 (*Œuvres*, vol. X), deserve mention; as do the translations included in the Spanish editions of Sh.'s works (1877 and 1929[?]), the Dutch (1898), the Russian (1904), and the Bohemian (1925) mentioned on p. 470, above. MABELLINI published a separate Italian verse translation at Fano in 1898.

### WILLIAM JAGGARD, HEYWOOD, AND SHAKESPEARE

That the *P. P.* was a piratical venture of William Jaggard's has never been seriously questioned. For all that we know, Sh. paid no attention to the publication of $O_1$ and $O_2$ under his name, but the case is different with $O_3$. The last volume, it will be recalled, on its title-page stresses an alleged connection with Sh.'s *Venus* in an obvious effort to take advantage of the great popularity of that poem: "*Certaine Amorous Sonnets, betweene* Venus *and* Adonis, *newly corrected and augmented.*" Few corrections and no augmentations occur in the section of the volume thus described, and the former are the work of Jaggard, or some employee of his, not Sh. On the other hand, it is only fair to observe that "VVhere-unto is newly added two Loue-Epiſtles" comes on the title after Sh.'s name, possibly indicating that Jaggard did not intend to attribute to him the nine poems he lifted from Heywood.

The literalness with which the title-page of $O_3$ has been accepted is one of the minor mysteries of scholarship, and there is every reason to suppose that such acceptance was also common in 1612. The phrase, "*Certaine Amorous Sonnets, betweene* Venus *and* Adonis," attracted the attention and credence of MALONE. In his ed. 1780, p. 710, he had asserted that "several of these Sonnets [IV, VI, IX–XII] seem to have been essays of the author when he first conceived the idea of writing a poem on the subject of Venus and Adonis." Ten years later, having bought a copy of $O_3$, he added (ed. 1790, p. 322) that the title-page of $O_3$ "fully supports" his earlier observation. Hence in the

[1] The *Athenaeum*, Jan. 5, 1895, p. 13, notes that Humphreys does not follow $O_1$ but reprints the GLOBE Sh. text of 1864.

[2] Regis's translation is reprinted in ALBERT RITTER's *Der unbekannte Sh.* (Berlin, 1923).

1790 edition he grouped the six alleged Venus-Adonis poems at the beginning of his reprint. Probably Malone was influenced by PERCY, who had written (*Reliques*, 1765, I, 219 f.) of the *P. P.* (which he knew only through Lintott's 1709 reprint of $O_1$) as a "little collection of Shakespeare's Sonnets . . . the greatest part of which seem to relate to the amours of Venus and Adonis, being little effusions of fancy, probably written, while he was composing his larger Poem on that subject."

Even more surprizing is the way in which scholars have accepted Jaggard's statement that two poems were added (from Heywood), though, as I have already shown (pp. 529–531, above), there were nine. Perhaps Heywood himself looked only at the title-page and was similarly deceived. However that be, he mentions only two poems as having been stolen from him. The story that follows has often been told, but I quote the words of WILLOUGHBY (*Printer of Sh.*, 1934, pp. 87–91), a frank apologist for Jaggard, who for that reason cannot be accused of unfavorable bias.[1]

On Dec. 5, 1608, WILLOUGHBY writes, Jaggard registered at Stationers' Hall Heywood's *Troia Britanica*, "to the entry . . . [of which] is attached a note, 'Provided that yf any question or trouble growe hereof. Then he shall answere and discharge yt at his owne Losse and costes.' . . . During the printing of the *Troia Britanica* Jaggard following his usual custom in all probability gave Heywood the opportunity . . . to read the proofs. When in 1609 the book was finally published, however, Heywood and his friends discovered in it some errors. Heywood, then, according to a statement which he made three years later, demanded that a table of *errata* be inserted at the end of the book but had this request refused by Jaggard. . . . How violent the quarrel was we cannot say. It was not, however, until three years later that the conflict was brought to a head by another matter in which Jaggard more seriously offended the poet. In 1612 Jaggard published the third edition of *The Passionate Pilgrime* . . . [in which he included poems from *Troia Britanica*]. Heywood, by this action of Jaggard, . . . was placed in a very embarrassing position. A reader who did not know the exact details of the situation might conclude that he had plagiarized these poems from Shakespeare and that Shakespeare to expose his dishonesty was printing them under his own name. He was, therefore, almost forced to reply. He had at this time a small work, *An Apologie for Actors* (1612), ready for the press if not actually being printed. At the end of this book Heywood wrote an epistle to the printer in which he launched a furious attack upon Jaggard."

"To my approued good Friend,
"Mr. *Nicholas Okes*.[2]

"The infinite faults escaped in my booke of *Britaines Troy*, by the negligence of the Printer, as the misquotations, mistaking of sillables, misplacing halfe lines, coining of strāge and neuer heard of words. These being without number, when I would haue taken a particular account of the *Errata*, the Printer answered me, hee would not publish his owne disworkemanship, but rather

[1] See also R. C. RHODES in the *T. L. S.*, March 22, 1923, p. 198.

[2] [I quote direct from Heywood's *An Apology For Actors*, 1612, sigs. G4–G4$^v$, supplying proper names in brackets.]

let his owne fault lye vpon the necke of the Author: and being fearefull that others of his quality, had beene of the same nature, and condition, and finding you on the contrary, so carefull, and industrious, so serious and laborious to doe the Author all the rights of the presse, I could not choose but gratulate your honest indeauours with this short remembrance. Here likewise, I must necessarily insert a manifest iniury done me in that worke [*Troia Britanica*], by taking the two Epistles of *Paris* to *Helen*, and *Helen* to *Paris*, and printing them in a lesse volume [the *P. P.*, 1612], vnder the name of another [Sh.], which may put the world in opinion I might steale them from him; and hee to doe himselfe right, hath since published them in his owne name: but as I must acknowledge my lines not worthy his [Sh.'s] patronage, vnder whom he [Jaggard] hath publisht them, so the Author [Sh.] I know much offended with M. *Iaggard* (that altogether vnknowne to him) presumed to make so bold with his name. These, and the like dishonesties I know you to bee cleere of; and I could wish but to bee the happy Author of so worthy a worke as I could willingly commit to your care and workmanship.

"*Yours euer*
"THOMAS HEYVVOOD."

"Jaggard [WILLOUGHBY continues] could make no reply to the latter portion of Heywood's attack. It is not unlikely also that Shakespeare, who certainly had good reason to be much offended with Master Jaggard, added his protest to that of his acquaintance, Heywood. By 1612, now that the King's Players had been so well advanced in royal favour, the protest of Shakespeare could not but carry considerable weight. But Jaggard was not compelled to destroy the remainder of the edition, instead he seems to have satisfied any protests of Shakespeare or his friends by cancelling the title-pages of the unsold copies and printing others which did not bear the dramatist's name. For this reason the 1612 edition of the *Passionate Pilgrime* exists in two issues,"—or, rather, one copy, Malone's, has both the original and the cancel title-page.

Jaggard has had few defenders, though it must be confessed that an occasional critic has discussed his actions rather from the modern than the Elizabethan point of view. Unique are the contentions of Y. Z. and CAPEL LOFFT, in the *Monthly Magazine* (Sept., Nov., 1808, Jan., 1809, pp. 120 f., 312 f., 523 f.), that Sh. did write all the poems in $O_3$, where they "were certainly published in Shakspeare's name, and with his permission . . . [and] dedicated by him to his best and kindest friend,"[1] and that Heywood made a false claim for them—arguments now only a curiosity, though DRAKE (*Sh. and his Times*, 1817, II, 46–49) devoted considerable space to a refutation. The majority of scholars and critics have discussed Jaggard temperately. An exception, to be sure, was SWINBURNE (*Forum*, Oct., 1891, p. 173), who with his usual incontinence of language described him as an "infamous pirate, liar, and thief" and his *P. P.* as "a worthless little volume of stolen and mutilated poetry, patched up and padded out with dirty and dreary doggrel."

These comments, as well as the judicious words of LEE, greatly offended the distinguished bibliographer, Captain JAGGARD, whose *Sh. Bibliography*, 1911, might well be described as an attack from first to last on 'Sidney Lee,' as he always designates that knight. To enter this controversy or to defend Sir

[1] Y. Z. confused the *P. P.* with *Venus* and *Lucrece*.

'Sidney Lee' is hardly the province of a variorum editor. It may be noticed, however, that Captain Jaggard's advocacy of his ancestor-namesake is seldom well conducted. Thus in the *Sh. Bibliography*, p. 429, he remarks: "For fifty years much silly abuse has been showered upon William Jaggard because for some reason he failed to distinguish the different authors represented in the volume, supposing that he knew them. It has not struck these sagacious critics that the manuscript brought to the printer may have been written entirely in Sh—'s hand. It is quite feasible that Sh— copied the others' poems and added them to his own for some ulterior purpose, as an anthology, like 'Tottel's Miscellany,' or jotted them down for use in unborn plays. Collier originated this unfair attack,[1] and he was the only man with sufficient courage or honesty to withdraw the charge and admit he did Wm. Jaggard a grievous wrong. A score of superficial writers posing as Shakespearean authorities copied Collier's calumny and earned for themselves some ridicule." Even granting the accuracy of the foregoing comments, they could apply only to $O_1$ and $O_2$, not at all to $O_3$, and the last is by far a greater blot on Jaggard's scutcheon. Furthermore, Captain Jaggard instances the recantation of COLLIER, but ignores the fact that it is only partial and is based on grounds which no subsequent scholar has accepted. Collier (see pp. 543, 556 f., below) argued that poems VIII and XX actually were composed by Sh., not (as everybody now believes) by Barnfield, from which "we may perhaps conclude that W. Jaggard . . . was not quite as much of a rogue as was formerly imagined." But even if Collier's position were correct, he, too, only partly absolved the printer from charges brought against the first edition, and his comments on Jaggard and $O_3$ were as severe as any one else's. Nor is Captain Jaggard's case at all helped when he compares Cotes's (or rather Benson's) action in adding "some of Ovid's writings" to the 1640 *Poems*, "a proceeding which evoked little or no com-

[1] [COLLIER did not originate the attack. He was anticipated, for example, by DRAKE (*Sh. and his Times*, 1817, II, 41–49), who gave a long account of "this unprincipled bookseller." A much more energetic defender of Jaggard than Collier was HUMPHREYS (*P. P.*, 1894, pp. iii f.), who—with some lack of precision and logic—remarks: "Jaggard, called pirate by some and thief by others, was probably not quite so black as he has been painted. He was not careful and prudent, or he would not have attached the name of Shakespeare to a volume which was only partly by that bard—that was his crime. Had Jaggard foreseen the tantrums and contradictions he caused some commentators—Mr. Payne Collier for instance—he would doubtless have substituted 'By William Shakespeare *and others*' for 'By William Shakespeare.' Thus he might have saved his reputation, and this hornet's nest which now and then rouses itself afresh around his aged ghost of three centuries ago. As all standard modern editors of Shakespeare repeat Jaggard's error, and include poems which are known to be by Barnfield, Griffin, or Marlowe, this belabouring of Jaggard by those who themselves straightway repeat the error seems a poor and senseless game." On Humphreys's defense QUILLER-COUCH (*Adventures*, 1896, p. 32) comments: "One might as plausibly justify a forger on the ground that, had he foreseen the indignation of the prosecuting counsel, he would doubtless have saved his reputation by forbearing to forge."]

ment"; for, as I have shown below (pp. 604–609), Benson added nothing at all,[1] but merely reprinted $O_3$.

Equally unfortunate is Captain Jaggard's 1934 apology for his ancestor (*N. & Q.*, May 19, pp. 353 f.). He asserts that "certainly one-third, and probably more than half [of the 20 poems in $O_1$], belong to Shakespeare," and continues: "Towards the close of the sixteenth, and at the opening of the seventeenth, century, it had become an established custom to collect stray and fugitive poems, often unsigned or anonymous, and publish them under a collective or fanciful title—or under a single author's name, even though he was but part-author. The custom was started by Richard Tottell in 1557, when he published his 'Tottell's Miscellany.' At first sight one might rashly conclude Tottell wrote that anthology. Whereas he merely collected and edited it. I have not observed anyone blaming him for this misleading title, though it caused a liberal crop of imitators." That the title is very misleading this extraordinary statement proves. For *Tottel's Miscellany* is the name Arber gave to the book when he edited it in 1870. Tottel's own title was *Songes And Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other.* In addition, the two leading poets represented in the *Miscellany*, Wyatt and Surrey, were dead in 1557, while Sh. and Heywood were very much alive in 1599 and 1612. Captain Jaggard proceeds: "In 1591 the printer Richard Jones published 'Britton's Bowre of Delights.' . . . This purported to be wholly written by Nicholas Breton, yet only two or three poems therein are by him. Again, I have heard no howls of execration against Jones for his 'dodge.'" Scholars, to be sure, have not uttered "howls"—because Breton is not Sh. But Breton himself "howled" in his *Pilgrimage to Paradise*, 1592, in terms that correspond to Heywood's complaint against Jaggard.[2] Captain Jaggard instances, also, Richard Smith's edition of Constable's *Diana*, 1594, a poetical miscellany; *The Arbor of Amorous Devices*, wrongly attributed to Breton by Richard Jones in 1594 and 1597; and other collections. But in so doing he merely proves—what everybody grants—that Jaggard was not unique in publishing from unauthorized texts the poems of various authors under one man's name.

Evidently WILLOUGHBY (*Printer of Sh.*, 1934) intends to present Jaggard in the most favorable light possible. He complains that scholars "tend to treat him unjustly" (p. 2), apparently with reference (pp. 1, 3) to Swinburne; but quickly confesses (pp. 2 f.) that Jaggard's "reputation for dishonesty" rests upon three things: his piratical publication of the *P. P.* in 1599 and in 1612 and of nine Sh. quartos in 1619, some of which he falsely dated. Willoughby calls $O_1$ Jaggard's "first and most notable piracy," in which "he stole from several authors" (pp. 47, 51), and admits that in $O_3$ "he might be justly accused of dishonesty" (pp. 91 f.). Nor is he original in believing (p. 48) that "in all probability" Jaggard used as copy for $O_1$ "a small manuscript commonplace book of verse, chiefly amorous, such as Elizabethan gentlemen were fond of compiling. Among them he found, no doubt with Shakespeare's name attached, two sonnets from the famous cycle and three sonnets from *Love's Labour's Lost.*" Almost exactly the same hypothesis was set forth by ADAMS (*Life*, 1923, p. 332).

[1] Except that he used a different text for XIX and added an imitation of it.

[2] See my edition of *Brittons Bowre*, 1933, pp. xiv f.

In short, I cannot see how Willoughby's conclusions differ from those of the other scholars, including Lee, who have expressed themselves on this matter. "Jaggard," LEE (ed. 1905, pp. 8 f.) writes, "deserves respectful mention by the student of Shakespeare in virtue of the prominent part he took in the publication of the First Folio . . . in 1623. He was at the head of the syndicate of stationers who defrayed the cost of that noble undertaking, and at his press the great volume was printed." As for $O_3$, "it is erroneous to assume that it was reckoned by any extensive public opinion of the day personally discreditable in Jaggard to publish under Shakespeare's name work for which the poet was not responsible. In all that he did Jaggard was justified by precedent, and he secured the countenance and active co-operation of an eminent member of the Stationers' Company [William Leake[1]], whose character was deemed irreproachable." Again (pp. 14–19), Lee asserts that "the part that Jaggard played throughout the enterprise followed abundant precedents," a topic which he develops with numerous appropriate illustrations. His discussion seems to the present writer eminently fair, and its arguments are certainly less vulnerable than Captain JAGGARD's.

To dismiss this matter, Jaggard, so far as the *P. P.* is concerned, was a pirate. As such he was in pretty good—or bad—company. In Elizabethan times piracy was not the crime it would be in 1937, though there have been many pirates since 1612. Without entering into the ethics of the situation, and without indulging in praise or blame, one may agree with WILLOUGHBY (p. 2) that "Jaggard has given us the Shakespeare which we know to-day. By collecting the dramatist's plays into one volume he made it easy for Shakespeare's works to be read and studied as a whole. By preserving them in a large, well printed and expensive volume, he assured their commanding . . . respect. . . . With the printing of the First Folio edition by Jaggard Shakespeare's literary reputation was assured."[2] There seems no doubt, also, of the justice of Willoughby's further conclusion (pp. 3 f.) that Jaggard "was an honest, prosperous, puritan printer who occasionally—like many of his fellows in that over-regulated age—made a slip." But what—except for Swinburne—is novel here?

### DATE AND AUTHENTICITY

There has not been much discussion of the date of the *P. P.* MALONE (ed. 1780, p. 714), to be sure, observes that VIII (7) "seems to allude to the *Faery Queen*. If so, these Sonnets were not written till after 1590, when the first three books of that poem were published." FURNIVALL (ed. 1877, p. xxxvi) writes that the dates of its poems "vary, I suppose, from 1589 to 1599, or so"; MASSON, about 1895 (*Sh. Personally*, 1914, p. 92), declares that $O_1$ "may belong to any dates between 1593, if not earlier," and 1599; while, according to JAGGARD (*Sh. Bibliography*, 1911, p. 429), "composition is conjectured to have taken place between 1594 and 1598." As another example, the German translator FLORENS (*Der verliebte Pilger*, 1920, p. 30) remarks: "The 20 poems which we now place before the public are as good as forgotten, although they

[1] [Who published various editions of *Venus* between 1599 and 1617: see pp. 375–377, above.]

[2] [A reviewer of Lee's *P. P.* (*Spectator*, March 3, 1906, pp. 340 f.) has much the same idea: "Jaggard was a rascal, but he did posterity a service."]

have deserved a better fate. For here is the first inspiration of the lyric poet, the stirring preliminary sketches of his later masterpieces, the *Sonnets* and *Venus and Adonis*. It is supposed that the poems were begun about 1590; the book itself appeared for the first time in an unauthorized edition in 1599." But to generalize on all twenty poems at once is profitless. The question of date and authorship is discussed in the notes on the separate poems that follow.

I. *When my love swears*

MALONE (ed. 1780) and virtually all subsequent scholars note that I is a variant of Sonnet 138. The authorship of Sh. (or, as the case may be, "Shakespeare") is accepted by everybody.

II. *Two loves I have*

MALONE (ed. 1780) and virtually all subsequent scholars note that II is a variant of Sonnet 144. Sh.'s authorship is accepted by everybody.

III. *Did not the heavenly rhetoric of thine eye*

MALONE (ed. 1780) and virtually all subsequent scholars note the appearance of III in *Love's Labour's Lost*, 1598, IV.iii.60–73, where it is Longaville's sonnet to Maria. Sh.'s authorship is accepted by everybody.

IV. *Sweet Cytherea sitting by a brook*

MALONE (ed. 1780): Several of these Sonnets seem to have been essays of the author when he first conceived the idea of writing a poem on the subject of Venus and Adonis, and before the scheme of his poem was adjusted. [In his ed. 1790 Malone "classed all those which relate to Adonis together"—i. e. his first six poems are, in order, IV, VI, IX, XI, XII, X. See pp. 533 f., above.]—DRAKE (*Sh. and his Times*, 1817, II, 42): [IV, VI, IX, XI,] from their similarity in diction, imagery, and sentiment, to . . . [Venus], appear to have been originally intended, either for insertion in the greater work, or were preludes to its composition.—BOSWELL (ed. 1821) thinks Sh.'s authorship doubtful (see under XI), and such is the opinion of KNIGHT (eds. 1841, 1867), EDMONDS (*P. P.*, 1870), HUMPHREYS (*P. P.*, 1894), and GOLLANCZ (ed. 1896).—Sh.'s authorship is accepted, at least tacitly, by DYCE (eds. 1832–1876), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), and ROLFE (ed. 1883).—HERFORD (ed. 1899): Possibly a sonnet of Shakespeare.—Many scholars discuss this sonnet in connection with others in the *P. P.* Thus DELIUS (ed. 1872): Perhaps Sh. sketched . . . [IV, VI, IX, XI] before he wrote his greater poem on the same subject.—FURNIVALL (ed. 1877): [IV, VI, IX] are to me so much easier in flow and lighter in handling than the *Venus and Adonis* itself, that, if they are Shakspere's, I cannot suppose them to have been written before that poem. They seem to me worthy of Shakspere in his young-man's time.—DOWDEN (*P. P.*, 1883): I think there can be little doubt that IV., VI., and (I add more doubtfully) IX. come from the same hand. Nothing in any one of the three sonnets forbids the idea of Shakspere's authorship; rather, it seems to me, they have a Shaksperian air about them. At the same time there is nothing which de-

cisively proves them to be by Shakspere. It is worth noting that 'Venus' is named 'Cytherea' in IV. and VI.; in IX. she is 'the Queen of Love'; in XI., also a sonnet on the Venus and Adonis theme, she is no longer Cytherea, but Venus, and this last sonnet we know to be by Bartholomew Griffin. In *Venus and Adonis* the name Cytherea does not once occur, nor is the landscape of that poem the same landscape that we find in these sonnets, IV. and VI.; we do not find in *Venus and Adonis* the brook (IV. and VI.) and the osier growing by the brook (IX.). The 'brakes' of IX., however, appear in *Venus and Adonis*, l. 913. It is remarkable that in one passage of a play partly written by Shakspere, we find Adonis, Cytherea, and the brook of these *Passionate Pilgrim* sonnets (IV., VI.). In the second scene of the Introduction to *The Taming of the Shrew* [ll. 51–55] the servants offer delights to the senses of the bewildered tinker turned lord:

> "Dost thou love pictures? We will fetch thee straight
> Adonis painted by a running brook,
> And Cytherea all in sedges hid,
> Which seem to move and wanton with her breath,
> Even as the waving sedges play with wind."

There are no lines corresponding to these in the old *Taming of a Shrew*, and if the revision of the Induction was made by Shakspere, as is believed by the best judges, we have some slight ground for a presumption that he also was the writer of IV., VI. (with which perhaps goes IX.) of *The Passionate Pilgrim*. There is that likeness with unlikeness between the *Shrew* and the *Pilgrim* which sometimes occurs when a writer touches twice, but under different circumstances, the same theme.—DÜRNHÖFER (Sh.'s *Venus*, 1890, p. 7) argues that the four Venus-Adonis sonnets were composed before 1589, probably while Sh. was living in Stratford, "for in my opinion it is scarcely conceivable that, after his great epic work on Venus and Adonis, the poet would have written four smaller poems dealing with the same subject. Furthermore, these last are to be regarded as sketches, so to speak, which preceded the master painting."—CRAIG (ed. 1905) remarks that "it is not impossible" for Sh. to have written IV, VI, and IX, all of which seem to him to be "probably by one and the same hand."—LEE (ed. 1905): The poetic temper and phraseology of Jaggard's four poems about Venus and Adonis [IV, VI, IX, XI] sufficiently refute the pretensions to Shakespearean authorship which Jaggard . . . made in their behalf. All of them embody reminiscences of Shakespeare's narrative poem, but none show any trace of his workmanship. . . . [IV, VI, IX] have a strong family resemblance to that [XI] attributable to Griffin, and may well have been similar experiments of his Muse, which were withheld from the printer and circulated only in private. [He repeats these comments in his ed. 1907.]—To MASEFIELD (*William Sh.*, 1911, p. 244) IV, VI, and IX, though "less certainly" Sh.'s, "have the ring of his freshest youthful manner."—POOLER (ed. 1911) is undecided: If Bartholomew Griffin, who wrote XI., wrote also IV., VI., and IX., and he was certainly capable of writing the last, he may have been unwilling to own them on other than literary grounds.—PORTER (ed. 1912): [IV, VI, IX, XI] seem to be by 'Alien pens' that have gone to school to Shakespeare's 'Venus and Adonis.'—In the opinion of BROWN (ed. 1913),

among the fifteen poems not positively known to be Sh.'s IV and VI have "the best claim to be regarded" as his.—According to ADAMS (*Life*, 1923, p. 333), IV, VI, IX, and XI are "almost certainly by Griffin."—FEUILLERAT (ed. 1927): IV, VI, and IX are remarkable for their lack of imagery: they scarcely contain any simile and metaphor. The man who wrote them was singularly devoid of imagination, a thing which cannot be said of Shakespeare but which is certainly true of Griffin, as XI and the whole of *Fidessa* demonstrates. It is most probable that the four Venus-Adonis sonnets come from the same hand, that of Bartholomew Griffin.—CHAMBERS (*William Sh.*, 1930, I, 548): [IV, VI, IX, as well as XI] may be . . . [Griffin's], although they have sometimes been accepted as Shakespearean variations on *Venus and Adonis*.—SUMMERS (Barnfield's *Poems*, 1936, p. ix): [IV] is probably by Bartholomew Griffin. [KITTREDGE (ed. 1936) agrees.]—For KUHL's argument in favor of Sh.'s authorship see p. 275, above.

V. *If love make me forsworn*

MALONE (ed. 1780) and virtually all subsequent scholars note the appearance of V in *Love's Labour's Lost*, 1598, IV.ii.109–122, where it is Berowne's sonnet to Rosaline. Sh.'s authorship is accepted by everybody.

VI. *Scarce had the sun*

MALONE (eds. 1780, 1790) and DELIUS (ed. 1872) accept this sonnet as Sh.'s, as do, at least tacitly, DYCE (eds. 1832–1876), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), and ROLFE (ed. 1883).—FURNIVALL (ed. 1877) calls it "worthy of Shakspere" (see IV).—BOSWELL (ed. 1821) considers Sh.'s authorship doubtful (see XI), and such is also the opinion of KNIGHT (eds. 1841, 1867), EDMONDS (*P. P.*, 1870), HUMPHREYS (*P. P.*, 1894), GOLLANCZ (ed. 1896), HERFORD (ed. 1899), and CRAIG (ed. 1905: see IV).—DOWDEN (*P. P.*, 1883): If IV., VI., and IX. belong to one and the same group of sonnets, the order, it seems, must be VI. Noon of the first day; Cytherea waiting beside the brook for the arrival of Adonis; and the escape of Adonis by plunging into the water. IV. Cytherea caressing Adonis beside the brook. IX. The following morning, Cytherea meeting Adonis as he goes to the boar-hunt. Thus the treatment of the subject as regards time precisely corresponds with that of . . . [*Venus*], which includes two days, from noon of the first day until the death of Adonis on the following morning.—DÜRNHÖFER (Sh.'s *Venus*, 1890, p. 7) thinks that Sh. wrote VI before 1589 (see IV).—LEE (eds. 1905, 1907) suggested (see IV) that Griffin composed VI, and his suggestion is welcomed by ADAMS (*Life*, 1923, p. 333), FEUILLERAT (ed. 1927), CHAMBERS (*William Sh.*, 1930, I, 548), SUMMERS (Barnfield's *Poems*, 1936, p. ix), and KITTREDGE (ed. 1936).—POOLER (ed. 1911): On the supposition that we have a first sketch of the poem [Sh.'s *Venus*] in a sonnet-sequence, I would suggest that the incident of the bathing, afterwards rejected, took place before the opening of the poem and, *a fortiori*, before noon; for Venus and Adonis [in Sh.'s long poem] began their conversation in the shade, and the midday heat came later [ll. 176–178].—PORTER (ed. 1912) remains convinced that an "alien pen," imitating Sh., wrote the sonnet, while MASEFIELD (*William Sh.*, 1911, p. 244) finds in it "the ring of his [Sh.'s] freshest youthful manner,"

and BROWN (ed. 1913) believes that, along with IV (*q. v.*), it has "the best claim to be regarded" as Sh.'s.—MURRY (*Shakespeare*, 1936, p. 88): I have no doubt it is Shakespeare's, and Shakespeare's at this moment, when the thought of a poem on Venus and Adonis was forming in his mind.

VII. *Fair is my love*

Sh.'s authorship of VII is assumed, at least tacitly, by MALONE (eds. 1780, 1790), BOSWELL (ed. 1821), DYCE (eds. 1832–1876), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), PALGRAVE (Sh.'s *Songs*, 1865), DELIUS (ed. 1872).—KNIGHT (eds. 1841, 1867): [VII] stands as Shakspere's.—EDMONDS (*P. P.*, 1870) decides that the real author is unknown, and this is the conclusion also of CRAIG (ed. 1905), POOLER (ed. 1911), BROWN (ed. 1913), ADAMS (*Life*, 1923, p. 333), and SUMMERS (Barnfield's *Poems*, 1936, p. ix).—FURNIVALL (ed. 1877): [VII] goes so well with No. 1, that though I see nothing distinctively Shakspere's in it, I suppose it may be his. [HUMPHREYS (*P. P.*, 1894) quotes Furnivall.]—ROLFE (ed. 1883): This may be Shakespeare's. Cf. Sonn. 138.—DOWDEN (*P. P.*, 1883): I dare not venture to say that this is not Shakspere's, but I see nothing characteristically Shaksperian in it.—GOLLANCZ (ed. 1896): (?) Shakespeare's.—HERFORD (ed. 1899): Possibly Shakespeare's.—LEE (eds. 1905, 1907) says that the author is unknown but is possibly Barnfield.—HARRIS (*Women of Sh.*, 1911, pp. 260 f.): Undoubtedly a poem written about his [Sh.'s] mistress [Mary Fitton] in the early days of their intimacy. It is a realistic picture of her, almost as complete as the harsh photograph of Rosaline in *Love's Labour's Lost*, and very like it. The verses were probably written about the same time. . . . Every verse is astonishing in portraiture, and the last line's a revelation. . . . She was bad as a lover then and not excellent even as a mistress. The distinction itself goes to prove that Shakespeare had already had a good deal of experience.—PORTER (ed. 1912): These . . . verses are remotely imitative of the indignant love of the Dark Ladye Sonnets. If at all conceivably Shakespeare's, they are slighter without the light touch of the most frivolous one [i. e. Sonnet 145].—FEUILLERAT (ed. 1927) sees "nothing Shakespearean" in it.—KITTREDGE (ed. 1936): [Its] right to be regarded as Shakespeare's is far from strong, but no other poet claims [it].

VIII. *If music and sweet poetry agree*

At least tacitly, MALONE (ed. 1780), DYCE (eds. 1857–1876), WHITE (eds. 1865, 1883), and HUDSON (ed. 1881) accept Sh.'s authorship.—In his ed. 1790 MALONE omitted the poem (see Textual Notes) because he had observed its appearance in Barnfield's *Poems: In diuers humors*, added to *The Encomion of Lady Pecunia*, 1598, sig. E2 (Grosart's Barnfield, p. 189).—DRAKE (*Sh. and his Times*, 1817, II, 49) reprints VIII as Sh.'s, "not only for its beauty as a sonnet, though this be considerable, but as it makes mention of . . . Spenser, for whose genius . . . [Sh.] appears to have entertained the most deep-felt admiration."—BOSWELL (ed. 1821): I know not why . . . [VIII] is to be surrendered without a question. . . . [Barnfield's publisher] may have stolen Shakspeare's verses, which were afterwards [i. e. in the *P. P.*] restored to their rightful owner. I should be glad if I could claim them with more confidence for

our great poet, not on account of their merit, which is small, but as showing his admiration of Spenser, and the warm terms in which he expressed it.—DYCE (ed. 1832) says that VIII is "in all probability" by Barnfield.—KNIGHT (eds. 1841, 1867): [This] Sonnet is claimed by another [i. e. Barnfield]; and we believe that the claim must be admitted. [But in his earlier notes to the *Sonnets* (ed. 1841, p. 125; repeated also in ed. 1867, p. 485) he says, "That it bears the mark of Shakspere's hand we think is unquestionable."]—BELL (ed. 1855), HALLIWELL-PHILLIPPS (ed. 1865), EDMONDS (*P. P.*, 1870), FURNIVALL (ed. 1877), DOWDEN (*P. P.*, 1883), CRAIG (ed. 1905), and all later editors have no hesitancy in assigning the poem to Barnfield.—HUDSON (ed. 1856), ROLFE (ed. 1883), HUMPHREYS (*P. P.*, 1894), GOLLANCZ (ed. 1896), and HERFORD (ed. 1899) say that Barnfield probably wrote it.—COLLIER created some disturbance by his pronouncements (which are discussed under XX). In his ed. 1843 he remarked, "There is little doubt that it [VIII] is his [Barnfield's] property." But he completely reversed his opinion in the *Athenaeum*, May 17, 1856, pp. 616 f., *N. & Q.*, July 5, 1856, pp. 8 f., and his eds. 1858 and 1878, in all four places insisting that Sh. was the author of both VIII and XX. Few people agreed with his views in the 1850's, and nobody accepts them to-day.[1]

### IX. *Fair was the morn*

MALONE (eds. 1780, 1790) and DELIUS (ed. 1872) accept IX as Sh.'s, as do, at least tacitly, DYCE (eds. 1832–1876), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), ROLFE (ed. 1883), and HUMPHREYS (*P. P.*, 1894).—Sh.'s authorship is considered doubtful by BOSWELL (ed. 1821), KNIGHT (eds. 1841, 1867), EDMONDS (*P. P.*, 1870), GOLLANCZ (ed. 1896), HERFORD (ed. 1899), and CRAIG (ed. 1905), the last of whom assigns it to the same author as IV and VI.—FURNIVALL (ed. 1877) calls it "worthy of Shakspere" (see IV).—DOWDEN (*P. P.*, 1883), POOLER (ed. 1911), and BROWN (ed. 1913) describe the author as unknown.—DÜRNHÖFER (Sh.'s *Venus*, 1890, p. 7) thinks that Sh. wrote IX before 1589 (see IV).—LEE (eds. 1905, 1907) hazards the statement that, like IV, VI, and XI, it is perhaps Griffin's, and he is followed by ADAMS (*Life*, 1923, p. 333), FEUILLERAT (ed. 1927), CHAMBERS (*William Sh.*, 1930, I, 548), SUMMERS (Barnfield's *Poems*, 1936, p. ix), and KITTREDGE (ed. 1936).—MASEFIELD (*William Sh.*, 1911, p. 244), however, finds in IX, as in IV and VI, "the ring of his [Sh.'s] freshest youthful manner," while PORTER (ed. 1912) thinks it the product of an "alien pen" imitating Sh.

### X. *Sweet rose, fair flower*

MALONE (eds. 1780, 1790): This seems to have been intended for a dirge to be sung by Venus on the death of Adonis.—BOSWELL (ed. 1821): This note shows how the clearest head may be led away by a favourite hypothesis. Unless the poet had completely altered the whole subject of his poem on Venus and Adonis, . . . how could she be represented as saying, "I craved nothing of thee still." The greater part of it is employed in describing her craving. [Boswell does not clearly express his views, but apparently he considers Sh.'s

[1] Except, apparently, JAGGARD (*Sh. Bibliography*, 1911, p. 429). See p. 536, above.

authorship of IV, VI, IX–XII doubtful. See XI.]—Sh.'s authorship is accepted, at least tacitly, by DYCE (eds. 1832–1876), KNIGHT (eds. 1841, 1867), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), and PALGRAVE (Sh.'s *Songs*, 1865).—EDMONDS (*P. P.*, 1870) doubts Sh.'s authorship.—DELIUS (ed. 1872) refers without comment to Malone's opinion.—FURNIVALL (ed. 1877) supposes that Sh. did not write X, and he is quoted by HUMPHREYS (*P. P.*, 1894).—SWINBURNE (*Study of Sh.*, 1879, p. 64) characterizes X as "pretty commonplaces," apparently non-Shakespearean.—ROLFE's words (ed. 1883) are, "This is probably not Shakespeare's," and he is echoed by GOLLANCZ (ed. 1896) and HERFORD (ed. 1899). All three mention the likelihood that the same author wrote X and XIII.—DOWDEN (*P. P.*, 1883): It seems quite possible that . . . [X] may have been written by Shakspere.—That the author is unknown is the judgment of CRAIG (ed. 1905), POOLER (ed. 1911), PORTER (ed. 1912), ADAMS (*Life*, 1923, p. 333), and SUMMERS (Barnfield's *Poems*, 1936, p. ix).—LEE (eds. 1905, 1907) suggests as a possible author Barnfield.—BROWN (ed. 1913) thinks the same hand, which "certainly is not that of Shakespeare," wrote X and XIII.—FEUILLERAT (ed. 1927) can see "nothing Shakespearean" in X.—KITTREDGE (ed. 1936) concludes that its "right to be regarded as Shakespeare's is far from strong, but no other poet claims" it.

### XI. *Venus with Adonis sitting by her*

MALONE (eds. 1780, 1790) accepts this sonnet as Sh.'s (see under IV).—BOSWELL (ed. 1821): [XI] is found in a collection of Sonnets, by B. Griffin, entitled Fidessa more Chaste then Kinde, 1596 [sig. B2, Sonnet 3, ed. Grosart, p. 3]. . . . It will throw some additional doubt upon Mr. Malone's conjecture . . . [that IV, VI, IX–XII] were "essays by the author, when he first conceived the notion of writing a poem upon the subject of Venus and Adonis."—PHILIP BLISS (editing *Fidessa*, 1815, p. viii) had remarked: Whether Shakspeare stole the sonnet from Griffin, or Griffin from Shakspeare . . . must remain to be determined, when it is known whether there be an edition of "The Passionate Pilgrim" previous to that . . . of 1599. [The editor of the 1815 edition is often said to be S. W. Singer: see *N. & Q.*, May 5, 1934, pp. 308–310, for an amusing literary squabble about this edition between Bliss, Singer, and Joseph Haslewood.]—DYCE (ed. 1832) tacitly accepts Sh.'s authorship.—KNIGHT (eds. 1841, 1867): There can be no doubt we should think that the authorship belongs to Griffin.—COLLIER (ed. 1843) presumably ascribes the poem to Sh., saying: A manuscript of the time, now before us, . . . has the initials W. S. at the end. [He repeats this comment in ed. 1858, but in his ed. 1878 changes to:] [XI] may not belong to Shakespeare, but it is very much in his manner. [The manuscript Collier refers to, now Folger MS. 2071.7, also has the initials "W. S." at the end of IV, VI, VII, and XVIII, but in all five cases they are a later addition in a different hand and different ink. The texts of the five poems are genuine, but copied later into the manuscript are the 83 ballads that Collier lists and gives specimens from in his *Extracts from the Registers of the Stationers' Company*, 1848–1849. He says of the manuscript (*Extracts*, II, vii): "Two, if not three, handwritings are to be found in it, the earliest beginning before the year 1600, and the latest continuing until after the

Restoration." All 83 ballads are palpable forgeries, though they have deceived many scholars.]—J. M. G. (*N. & Q.*, Jan. 14, 1854, p. 27): That the insertion of Griffin's sonnet in the *Passionate Pilgrim* was without Shakspeare's consent or knowledge, is in my opinion evident. . . . No one can believe that Shakspeare would have been guilty of such a gross plagiarism.—RICHARD GREENE (the same, Nov. 4, pp. 367–369), replying to J. M. G., argues that the sonnet is out of place and tone in Griffin's *Fidessa*, and that Sh. composed it. All four Venus-Adonis sonnets, he declares, must be ascribed to Sh. or else none of them.—BELL (ed. 1855): The authorship . . . is doubtful.—HUDSON (eds. 1856, 1881) evidently believes that the W. S. in Collier's manuscript points to Sh. as the author.—DYCE (eds. 1857–1876): Whether it was composed by Shakespeare or by Griffin has not been determined.—WHITE (ed. 1865): I believe it . . . to be Shakespeare's. [In his ed. 1883 he writes, "Probably by S."]—EDMONDS (*P. P.*, 1870): R. Greene [see above] . . . contends, with much plausibility, that the authorship should be given to Shakespeare.—GROSART (Griffin's *Poems*, 1876, p. xiv): It cannot be disputed that to Griffin, not to Shakespeare, the Sonnet belongs.—DÜRNHÖFER (Sh.'s *Venus*, 1890, p. 7) thinks that Sh. wrote XI before 1589 (see IV).—Griffin's authorship is apparently accepted by STAUNTON (ed. 1860), HALLIWELL-PHILLIPPS (ed. 1865), and DELIUS (ed. 1872), and definitely by FURNIVALL (ed. 1877) and HUMPHREYS (*P. P.*, 1894). ROLFE (ed. 1883), GOLLANCZ (ed. 1896), HERFORD (ed. 1899), and KITTREDGE (ed. 1936) think that Griffin was "probably" the author, and no doubt about the matter disturbs CRAIG (ed. 1905), LEE (eds. 1905, 1907), NEILSON (ed. 1906), POOLER (ed. 1911), PORTER (ed. 1912), BROWN (ed. 1913), ADAMS (*Life*, 1923, p. 333), FEUILLERAT (ed. 1927), CHAMBERS (*William Sh.*, 1930, I, 548), or SUMMERS (Barnfield's *Poems*, 1936, p. ix). BULLEN (*Venus and Adonis*, 1905, pp. [53 f.]), however, remarks that "even the *Fidessa* sonnet has a Shakespearean look about it."

The most detailed discussion is that of DOWDEN (*P. P.*, 1883): Grosart [Griffin's *Poems*, 1876, p. xiii] . . . notes (1) that *Fidessa* was printed three years before *The Passionate Pilgrim;* (2) that Griffin speaks of this gathering of sonnets as "the first fruit of any of my writings," thus declaring the poems to be his own; (3) *The Passionate Pilgrim* was never acknowledged by Shakspere, and contains poems by Barnfield and Marlowe. The closing couplet shows, I may add, that the sonnet does not really belong to a *Venus and Adonis* series, but to one of the numerous Elizabethan sonnet-sequences which tell the lover's longings for a mistress like Fidessa, "more chaste than kind." Some German critic may prove for us that the author of XI. is not the author of IV. and VI., one being the Venus poet, the other the Cytherea poet. The internal evidence points strongly to Griffin as author of this sonnet. . . . Griffin has a particular fondness for such double rimes as appear in this sonnet —'by her' 'trie her,' 'wooe him' 'to him,' 'embrac't me' 'unlac't me.' Thus in Sonnet VIII. of *Fidessa* we find 'plaine me' 'paine me,' 'crosse me' 'tosse me'; in other sonnets 'by me' 'trie me,' 'entertaine them' 'slaine them,' [etc.]. . . . But with Shakspere, this manner of riming is rare. In *Venus and Adonis* and *Lucrece* it is less infrequent than in the *Sonnets* (where it may be seen in Sonnets XXVI., XLII., and CXI.). With rare exceptions, Shakspere allows the full rime to fall on such monosyllables as 'thee,' 'me,' 'you,' 'it.' It seems not improbable that Griffin wrote this poem with a recollection of

passages in Shakspere's *Venus and Adonis*. There the enamoured Queen tells how she has subdued "the direful god of war" (it is somewhat curious that the name *Mars* does not once occur in *Venus and Adonis*), and uses his example as an ardent wooer to incite the boy to passion.

### XII. *Crabbed age and youth*

PERCY (*Reliques*, 1765, I, 220) says of XII, which he reprints from the *P. P.*: [It] seems intended for the mouth of Venus, weighing the comparative merits of youthful Adonis and aged Vulcan. In the "Garland of good will" [see Mann's Deloney, pp. 363–365] it is reprinted, with the addition of IV. more such stanzas, but evidently written by a meaner pen.—MALONE (eds. 1780, 1790) accepts XII as Sh.'s (see IV), but STEEVENS (the same) comments: We know not that Vulcan was much more *aged* than his brethren, Mars, Mercury, or Phoebus, and . . . the fabled deities were supposed to enjoy a perpetuity of health, life, and pleasure. . . . I do not, in short, perceive how this little poem could have been put, with any singular propriety, into the mouth of the queen of Love.—BOSWELL (ed. 1821) questions Sh.'s authorship (see XI), but DYCE (eds. 1832–1876), KNIGHT (eds. 1841, 1867), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), and PALGRAVE (*P. P.*, 1865) accept it, at least tacitly. COLLIER's words (ed. 1858) are: This poem is in Deloney's "Garland of Good Will," and we know that that collection was made before 1596; but it may be doubted in what edition . . . [XII] first appeared: no very ancient copy of Deloney's "Garland" has reached our day, and the pieces seem to have been sometimes varied as the impressions were published. In all the known copies of "The Garland of Good Will" it has several additional stanzas.—No definite pronouncement about the author is made by HALLIWELL-PHILLIPPS (ed. 1865), EDMONDS (*P. P.*, 1870), DELIUS (ed. 1872), PORTER (ed. 1912), or ADAMS (*Life*, 1923, p. 333).—FURNIVALL (ed. 1877): [XII] I like to think Shakspere's. [HUMPHREYS (*P. P.*, 1894) quotes Furnivall.]—SWINBURNE (*Study of Sh.*, 1879, p. 64): [A] passably light and lively stray of song. [Presumably he discredits the attribution to Sh.]—HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 258): Few persons would dream of assigning it to the pen of Shakespeare. [In the third (1883) and later editions this sentence is omitted.]—DOWDEN (*P. P.*, 1883): I confess that my feeling is less decided than this [i. e. of Halliwell-Phillipps, 1882]: there is nothing either to prove or disprove Shakspere's authorship.—ROLFE (ed. 1883): This may possibly be Shakespeare's.—QUILLER-COUCH (*Adventures*, 1896, p. 39) calls XII a "jewel," "one of the loveliest lyrics in the language, and I for my part could give it to no other man" than Sh.—GOLLANCZ (ed. 1896): Probably not Shakespeare's.—HERFORD (ed. 1899): Worthy of Shakespeare, but not very like him.—CRAIG (ed. 1905) is likewise undecided about the author, but LEE (eds. 1905, 1907) apparently equates him with Deloney.—NEILSON (ed. 1906) says that very few critics accept XII as genuine.—ANON. (*Athenaeum*, Oct. 28, 1911, p. 531): Furnivall liked to think [XII] Shakespeare's, and the general world of taste must surely be with him.—POOLER (ed. 1911): As there is no copy of the *Garland* in existence of earlier date than 1604, probably four years after Deloney's death, it is quite possible that our No. XII. appeared in it then for the first time. On the other hand, the poem in the 1604 edition was much longer, and there is

nothing to prevent our supposing that the shorter version, that of *The Passionate Pilgrim*, was printed by Deloney in his first edition [before 1596]. [Presumably Pooler had not seen a copy of the 1604 edition of Deloney's *Garland*, a work that is apparently unknown to-day. See below.]—PORTER (ed. 1912) does not discuss the authorship; BROWN (ed. 1913) rejects Sh.'s.—FEUILLERAT (ed. 1927): [XII] has been ascribed to Thomas Deloney.—CHAMBERS (*William Sh.*, 1930, I, 548): Perhaps xii is the only doubtful item in the *Passionate Pilgrim* that one would much care to salve as Shakespeare's.—SUMMERS (Barnfield's *Poems*, 1936, p. ix) remarks that XII "had appeared . . . in Thomas Deloney's *Garland of Good Will*."—KITTREDGE (ed. 1936) says that it "is usually accepted as Shakespeare's"—a statement poorly supported by the foregoing summary.

Deloney's part, if any, in XII is a matter difficult to settle. MANN, editing Deloney's *Works*, 1912, pp. 562 f., expresses a belief that the book entitled *The garden of good will* entered in the Stationers' Register (Arber, *Transcript*, 1875, II, 627) on March 5, 1593, was "the actual entry of Deloney's *Garland of good Will*. If this is so, it fixes the date of composition as before March 5, 1593." POLLARD and REDGRAVE (*Short-Title Catalogue*, 1926, no. 6554) agree with him.[1] The book was certainly published by 1596, the year in which it is mentioned by Nashe (*Works*, ed. McKerrow, 1910, III, 84). It was re-entered on March 1, 1602 (Arber, *Transcript*, 1876, III, 202), about two years after Deloney's death. But Mann says that Ebsworth "speaks of 'fragments of a 1604 edition,' and J. P. Collier professes to have seen a complete copy. Neither, however, gives any references." Likewise without references it is listed in W. C. Hazlitt's *Hand-Book*, 1867, pp. 153 f. The earliest edition that Mann could find, and the earliest known to-day (according to Pollard and Redgrave),[2] is that of 1631. But in spite of this fact, he (p. 579) goes on to say of XII: "Probably [it was] that entered in the *Stationers' Registers*, Aug. 26, 1591 [Arber, *Transcript*, II, 593], to *John Danter*, '*A pleasant newe balled Called "the maydens choyce."*' [In my opinion *probably* is unjustified, though *possibly* would do.] The first stanza of this poem appears in the *Passionate Pilgrime* . . . attributed to Shakespeare. There can be little doubt that Jaggard was merely reprinting scraps of poetry he had gathered from all sources, and dignified his collection with the name of Shakespeare . . . in order to promote its sale. The first lines of a street ballad would be peculiarly liable to appropriation of this sort." Now there is no way of telling whether or not XII appeared in editions of the *Garland of Good Will* earlier than 1631. The contents of ballad-anthologies were continually varied by their publishers, the ballads in Deloney's own *Strange Histories*, 1602, for instance (which Mann reprints), differing very widely from those in the edition of 1612 (to

[1] CHAMBERS (*William Sh.*, 1930, I, 548), without details, speaks of Mann's "very dubious evidence . . . for an earlier edition."

[2] BROWN (ed. 1912) says that XII was printed in "Deloney's *Garland of Good-Will*, 1604," but cites only the Percy Society edition (1851, vol. XXX) of the 1678 *Garland*. Its editor, J. H. DIXON, remarks (p. viii) that the earliest edition he could trace of Deloney's book was dated 1631. FEUILLERAT (ed. 1927) likewise says, "The first edition known is dated 1604," but gives no references.

which he does not refer). Furthermore, XII is no. 1 in "The third part of the Garland of good Will," 1631. Mann fails to observe that no. 2, the well-known poem beginning "As you came from the holy land of Walsingham," was claimed for Raleigh in the Oxford edition of his *Works*, 1829, VIII, 733–735; that no. 6, "Farewell, false love, the oracle of lies" (which, as he remarks, occurs in Byrd's *Psalmes, Sonets, & Songs of Sadnes and Pietie*, 1588 [Fellowes, *English Madrigal Verse*, 1920, p. 43]), is attributed to Raleigh in MS. Harleian 7392, fol. 37 (see H. H. Hudson, *M. L. N.*, 1931, XLVI, 387 f.; Agnes M. C. Latham, in her edition of Raleigh's *Poems*, 1929, pp. 28, 132–134, claims it on other grounds); and that no. 7, "What face so fair that is not cracked with gold," is merely a rewriting of stanzas 106, 108, 112, 114 of Breton's *Pilgrimage to Paradise*, 1592 (Grosart's Breton, I, *b*, 12). Arguments, then, ascribing XII to Deloney are, to say the least, hazardous.

As a matter of general interest the four additional stanzas of XII that appear in the 1631 edition of Deloney's *Garland* (Mann, pp. 363–365) are herewith reprinted:

Here I do attend,
  arm'd by loue and pleasure,
With my youthfull friend,
  ioyfully to meet,
Here I do wait
  for my only treasure,
*Venus* sugred bait,
  fancies dainty sweet;
Like a louing wife,
so lead I my life,
  thirsting for my hearts desire,
Come sweet youth, I pray,
Away old man a way,
  thou canst not giue that I require.
For old age I care not,
Come my loue and spare not,
  Age is feeble, Youth is strong,
Age I do defie thee,
O sweet Shephard, hie thee,
  for me thinks thou stayest too long.

*Phoebus* stay thy Steeds
  ouer swiftly running:
Driue not on so fast,
  bright resplendent Sun.
For fair *Daphnes* sake
  now expresse thy cunning:
Pittie on me take,
  else I am vndone,
Your hours swift of flight,
That waste with Titans sight,
  and so consume the cheerfull day,
O stay a while with me,

Till I my loue may see,
O Youth thou dost too long delay,
Time will ouer slip vs,
And in pleasures trip vs,
come away therefore with speed,
I would not lose an houre,
For faire *London* Tower,
*Venus* therefore, help my need.

*Floras* banks are spread,
in her rich attire,
With the dainty Violet,
and the Primrose sweet,
Dazes white and red,
fitting youths desire:
Where the Daffadilly,
and the Cowslip meet,
All for youths behooue,
Their fresh colours moue,
in the Medowes green and gay,
The Birds with sweetest notes,
Do strain their pritty throates,
to entertain my loue this way.
I with twenty wishes,
And an hundred kisses,
would receiue him by the hand,
If he gaue not a fall,
I would him Coward call,
and all vnto my word would stand.

Loe where he appears
like to young *Adonis*,
Ready to set on fire,
the chastest heart aliue.
Iewell of my life,
welcome where thine own is,
Pleasant are thy looks,
sorrowes to depriue.
Embrace thy darling dear,
Without all doubtfull fear:
at thy command I wholy rest,
do what thou wilt to me,
Therein I agree,
and be not strange to my request:
To youth I only yeeld,
age fits not *Venus* field,
though I be conquer'd, what care I,
In such a pleasant warre,
Come meet me if you dare,
who first mislikes, first let him cry.

### XIII. *Beauty is but a vain and doubtful good*

MALONE (eds. 1780, 1790) accepts Sh.'s authorship, and so, at least tacitly, do BOSWELL (ed. 1821), DYCE (eds. 1832–1876), KNIGHT (eds. 1841, 1867), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), PALGRAVE (Sh.'s *Songs*, 1865), DELIUS (ed. 1872), and PORTER (ed. 1912).—EDMONDS (*P. P.*, 1870) considers the authorship doubtful.—FURNIVALL (ed. 1877) rejects the poem from the Sh. canon, and is quoted by HUMPHREYS (*P. P.*, 1894).—SWINBURNE (*Study of Sh.*, 1879, p. 64) likewise rejects XIII (and XIV), which he calls "thin and pallid if tender and tolerable copies of verse."—ROLFE (ed. 1883): Probably not Shakespeare's; perhaps by the same author as [X]. [This opinion is reaffirmed by GOLLANCZ (ed. 1896) and HERFORD (ed. 1899).]—DOWDEN (*P. P.*, 1883): I do not venture any guess as to the author.—CRAIG (ed. 1905): Of its authorship we know nothing.—LEE (eds. 1905, 1907) asserts that the author is unknown but is possibly Barnfield.—POOLER (ed. 1911): Author unknown. [So ADAMS (*Life*, 1923, p. 333) and SUMMERS (Barnfield's *Poems*, 1936, p. ix).]—BROWN (ed. 1913): X and XIII show resemblances which strongly suggest that they are the work of the same hand—but the hand certainly is not that of Shakespeare.—FEUILLERAT (ed. 1927) sees "nothing Shakespearean" in the poem.—KITTREDGE (ed. 1936): [Its] right to be regarded as Shakespeare's is far from strong, but no other poet claims [it].

### XIV. *Good night, good rest*

MALONE (eds. 1780, 1790) accepts Sh.'s authorship, and so, at least tacitly, do BOSWELL (ed. 1821), DYCE (eds. 1832–1876), KNIGHT (eds. 1841, 1867), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), PALGRAVE (Sh.'s *Songs*, 1865), DELIUS (ed. 1872), PORTER (ed. 1912).—EDMONDS (*P. P.*, 1870) doubts Sh.'s authorship, and it is rejected by FURNIVALL (ed. 1877), who is quoted by HUMPHREYS (*P. P.*, 1894) and by DOWDEN (*P. P.*, 1883).—For SWINBURNE's view (1879) see XIII.—ROLFE (ed. 1883), GOLLANCZ (ed. 1896), HERFORD (ed. 1899): Probably not Shakespeare's.—CRAIG (ed. 1905): Not the least like Shakespeare.—LEE (eds. 1905, 1907) suggests that possibly Barnfield was the author.—POOLER (ed. 1911): Author unknown. [So BROWN (ed. 1913), ADAMS (*Life*, 1923, p. 333), and SUMMERS (Barnfield's *Poems*, 1936, p. ix).]—FEUILLERAT (ed. 1927) finds "nothing Shakespearean" about it.—KITTREDGE (ed. 1936): [Its] right to be regarded as Shakespeare's is far from strong, but no other poet claims [it].

### XV. *It was a lording's daughter*

MALONE (eds. 1780, 1790) accepts, at least tacitly, Sh.'s authorship, as do DYCE (ed. 1832), KNIGHT (eds. 1841, 1867), COLLIER (eds. 1843–1878), HUDSON (ed. 1856), WHITE (ed. 1865), HALLIWELL-PHILLIPPS (ed. 1865), and DELIUS (ed. 1872).—STEEVENS (eds. 1780, 1790) quotes certain "wretched" verses, beginning "It was," "that might as reputably be imputed to Shakspeare, who excels in ballads, as this despicable composition."—BOSWELL (ed. 1821): I cannot but consider . . . [XV], as totally unworthy of our poet. [Again, he thinks it incredible that Sh. wrote XV, which is, "if possible, still

worse" than XVII. DYCE (eds. 1857, 1876) and HUDSON (ed. 1881) repeat Boswell's remark with approval.]—Sh.'s authorship is called doubtful by BELL (ed. 1855), EDMONDS (*P. P.*, 1870), and CRAIG (ed. 1905).—STAUNTON (ed. 1860): That Shakespeare had any hand . . . [in XV] is inconceivable. [WHITE (ed. 1883) agrees.]—FURNIVALL (ed. 1877), DOWDEN (*P. P.*, 1883), ROLFE (ed. 1883), HUMPHREYS (*P. P.*, 1894), GOLLANCZ (ed. 1896), HERFORD (ed. 1899), FEUILLERAT (ed. 1927), and KITTREDGE (ed. 1936) are convinced that Sh. had nothing to do with the poem.—APPLETON MORGAN (*Conservative Review*, June, 1900, p. 272): [The *P. P.* contains] anonymous verses, including the "It was a Lordling's [*sic*] daughter the fairest one of three," etc., which no competent schoolboy would think of ascribing to Shakespeare.—LEE (ed. 1905): It is in the vein of Deloney's ballads and may possibly be from his somewhat halting pen. [So Lee (ed. 1907).]—POOLER (ed. 1911), PORTER (ed. 1912), and BROWN (ed. 1913) remark that the author is unknown.—ADAMS (*Life*, 1923, p. 333) does not comment.—CHAMBERS (*William Sh.*, 1930, I, 548) declares that XV "cannot be" Sh.'s.—SUMMERS (Barnfield's *Poems*, 1936, p. ix): [XV] is a ballad . . . of unknown authorship, but which has conjecturally been ascribed to Thomas Deloney.—In contrast to the abuse begun by Steevens and continued to the present day is QUILLER-COUCH's description (*Adventures*, 1896, pp. 39 f.) of XV as a "gay little song."

### XVI. *On a day alack the day*

MALONE (ed. 1780): This Sonnet is likewise found in a collection of verses entitled *England's Helicon* [ed. Rollins, I, 55], printed in 1600. . . . It occurs also in *Love's Labour's Lost* [1598, IV.iii.101–120, where Dumain says, "Once more I'll read the ode that I have writ."].—Sh.'s authorship is accepted by everybody.

### XVII. *My flocks feed not*

MALONE (eds. 1780, 1790): This Sonnet is also found in *England's Helicon*, 1600 [ed. Rollins, I, 56 f.]. . . . It is likewise printed in a Collection of Madrigals, by Thomas Weelkes, quarto, 1597. [See Weelkes's *Madrigals To 3. 4. 5. and 6. voyces*, 1597, as reprinted by Fellowes, *English Madrigal Verse*, 1920, pp. 208 f.]—BOSWELL (ed. 1821): [XVII and XVIII] appear to me to be of an older cast than his [Sh.'s] writings, or those of his immediate contemporaries, and bear a nearer resemblance to the style of those uncertain authors, whose poems are attached to Surreys [*sic*], in Tottell's edition [1557]. . . . Is it possible [he asks later] that Shakspeare could have written this strange farrago?—DYCE (ed. 1832): Shakespeare certainly wrote none of this wretched piece. [COLLIER (eds. 1843, 1858) agrees, but expresses no opinion in his ed. 1878.]—KNIGHT (eds. 1841, 1867) does not commit himself on the authorship, nor does HUDSON (ed. 1856), HALLIWELL-PHILLIPPS (ed. 1865), DELIUS (ed. 1872), GOLLANCZ (ed. 1896), or HERFORD (ed. 1899).—That Sh.'s authorship is doubtful is the assertion of BELL (ed. 1855), DYCE (eds. 1857–1876), EDMONDS (*P. P.*, 1870), and HUDSON (ed. 1881).—STAUNTON (ed. 1860): That Shakespeare had any hand . . . [in XVII] is inconceivable.—WHITE (ed. 1865): It is most probably not Shakespeare. [In his ed. 1883 White remarks, "Let who will believe that this is of Shakespeare's writing."]—FURNIVALL (ed. 1877): Clearly not Shakspere's. [So DOWDEN (*P. P.*, 1883) and HUMPHREYS (*P. P.*,

1894).]—ROLFE (ed. 1883): Pretty certainly not Shakespeare's.—POOLER (ed. 1911): Author unknown. [So CRAIG (ed. 1905).]—LEE (ed. 1905): [XVII] may be confidently set to his [Barnfield's] credit. . . . [It] again appeared in *England's Helicon* (1600) with the new title 'The Unknown Shepherd's Complaint.' It was immediately followed in that anthology by the first half . . . [of XX], which bore the heading 'Another of *the same* shepherds.' Though the editor of *England's Helicon* appended to the fragment of Barnfield's 'Ode' [XX] the signature 'Ignoto,' the authorship of those verses is not in doubt. 'The same shepherd' is Barnfield, and there is no valid ground for rejecting the attribution to his pen of the preceding poem [XVII]. [Lee's arguments (which he repeats in his ed. 1907) seem to me thoroughly invalid. Anyone who has really studied *England's Helicon* knows that its compiler had no special sources of information about the authorship of the poems he included. Indeed in his preface he expressly disclaims such information, remarking, "If any man hath beene defrauded of any thing by him composed, by another mans title put to the same, hee hath this benefit by this collection, freely to challenge his owne in publique, where els he might be robd of his proper due. No one thing beeing here placed by the Collector of the same vnder any mans name . . . but as it was deliuered by some especiall coppy comming to his handes." That the "Collector of the same" knew nothing at all about the authorship of XX (and hence of XVII) is certain because of the fragmentary form in which he gave it. He thought that it ended at the foot of sig. D6$^{v}$ (l. 26), and hence (see Textual Notes) he supplied a final couplet of his own. See also the following note, which shows that GROSART had anticipated Lee in this matter.]—ROLLINS (*England's Helicon*, 1935, II, 117): Grosart pointed out . . . [Barnfield's *Poems*, 1876, p. 196] that in the *Helicon* No. 35 [=XVII] is followed by "Another of the same Sheepheards" (No. 36 [=XX]), which is known to be Barnfield's, and, hence, on the basis of the word *Another* that he "for the first time" had definitely established the authorship of No. 35 [=XVII]. It scarcely needs be said that such evidence is unworthy of consideration. The title was supplied by the compiler of . . . [the *Helicon*] because he took both poems from one source,—*The Passionate Pilgrim*,—where they are unsigned. There is no reason whatever to assume that he knew anything about the author: by *the same shepherd* he meant, of course, not Barnfield but the anonymous author of the *Passionate Pilgrim* version. *Another* in the title has no other significance, as will be seen from Nos. 121 and 122, two poems taken from a song-book of John Dowland's and entitled respectively "Another of his Cinthia," "Another to his Cinthia." No scholar, not even Grosart himself, attributes both No. 121 and No. 122 to the same author, Greville. Compare also Sidney's poem, No. 146, which is called "Another of the same," although it follows No. 145 by Sir Edward Dyer.—The influence of Lee's reasoning is to be seen in NEILSON (ed. 1906), who asserts that Barnfield "probably" wrote XVII; PORTER (ed. 1912), "The authorship of this piece is attributed to Barnfield"; BROWN (ed. 1913), "[To Barnfield] probably belongs No. XVII"; SUMMERS (Barnfield's *Poems*, 1936, p. x), "[XVII] is almost certainly by Barnfield"; and KITTREDGE (ed. 1936), "[XVII] may be [Barnfield's]."—ADAMS (*Life*, 1923, p. 333) has no comments on the authorship of the poem, in which FEUILLERAT (ed. 1927) sees "nothing Shakespearean."

XVIII. *When as thine eye*

MALONE (eds. 1780, 1790) accepts Sh.'s authorship, and so at least tacitly, do DYCE (eds. 1832–1876), KNIGHT (eds. 1841, 1867), COLLIER (eds. 1843–1878), BELL (ed. 1855), HUDSON (eds. 1856, 1881), STAUNTON (ed. 1860), WHITE (eds. 1865, 1883), HALLIWELL-PHILLIPPS (ed. 1865), DELIUS (ed. 1872), PORTER (ed. 1912).—EDMONDS (*P. P.*, 1870) thinks the author doubtful.—FURNIVALL (ed. 1877): About No. 19 [i. e. XVIII] I doubt: that "to sin and never for to saint" [l. 44, a reading which, as he follows the text of Delius (ed. 1872), he does *not* keep], and the whole of the poem, are by some strong man of the Shakspere breed. [HUMPHREYS (*P. P.*, 1894) quotes Furnivall.]—ROLFE (ed. 1883): This may perhaps be Shakespeare's.—DOWDEN (*P. P.*, 1883): An interesting parallel piece in the same metre occurs in that curious poem, *Willobie his Avisa*, 1594. . . . Canto XLIV. is introduced with a passage of prose, in which it is related that H. W. (Henry Willobie), pining with love for Avisa, fair and chaste, bewrays his disease to his friend W. S., who was newly recovered of the like infection. W. S. encourages his friend in a passion which he knows must be hopeless, intending to view this 'loving Comedy' from far off, in order to learn 'whether it would sort to a happier end for this new actor than it did for the old player.' It has been suggested that W. S. is William Shakspere, and having noticed the resemblance between some of the stanzas of counsel to the lover, which are put into the mouth of W. S. and our *Passionate Pilgrim* poem, Dr Grosart conjectures that Shakspere may have sent his friend (whoever that friend may have been) this poem (No. 19 [i. e. XVIII] of *P. P.*), while in *Avisa* we have recollections of actual conversations between Shakspere and his love-lorn friend (Grosart's ed. of *Willobie his Avisa*, 1880, p. xvi). . . . If Shakspere were the writer of XVIII. of *P. P.*, and if it were in any way connected with *Willobie his Avisa*, my guess would be that Shakspere wrote this piece in mockery of the advice put by Willobie (or Dorrell, if that was the author's name) into the mouth of W. S. This sighing and weeping wooer does not seem to Shakspere to go to work in the right way; and in a cynical or quasi-cynical mood he recommends a bolder method: "let us not think to get the better of a woman by guile, but let us deliver our assault roundly, and trust to that traitor within her fortress who longs to open the gates to the enemy."[1]—GOLLANCZ (ed. 1896): Doubtfully Shakespeare's.—HERFORD (ed. 1899): Possibly Shakespeare's.—CRAIG (ed. 1905): The author-

[1] For further comments on Sh. and *Willobie his Avisa* see also p. 454, above. CREIGHTON (*Sh.'s Story*, 1904, p. 186) discusses its cantos 47 and 49, saying: "There is no reason to suppose that Shakespeare wrote them; but there is a poem of his [XVIII] . . . which is upon the same theme (as well as in the same stanza and metre)." Creighton assumes that "some one" must have given to Jaggard XVIII and the other poems, including I and II, "which are the most compromising to Shakespeare's reputation and were almost certainly meant to damage it at the time they were printed" (in the *P. P.*). Of the resemblance between XVIII and *Willobie his Avisa* BROWN (ed. 1913) remarks, "[It] is adequately accounted for . . . by the manifest dependence, in both, upon Ovid," while FEUILLERAT (ed. 1927) decides, "All that can be said is that the metre is the same in both poems."

ship is unknown.—LEE (eds. 1905, 1907) thinks the author possibly Barnfield. —MASEFIELD (*William Sh.*, 1911, p. 244): [XVIII] has a smack of his [Sh.'s] mind about it. If it be by him it must be his earliest extant work.—POOLER (ed. 1911): Author unknown. [So BROWN (ed. 1913) and SUMMERS (Barnfield's *Poems*, 1936, p. x).]—ADAMS (*Life*, 1923, p. 333) has no comments.—FEUILLERAT (ed. 1927) sees "nothing Shakespearean" in it.—KITTREDGE (ed. 1936): [Its] right to be regarded as Shakespeare's is far from strong, but no other poet claims [it].

## XIX. *Live with me and be my love*

THEOBALD (in Jortin's *Miscellaneous Observations*, 1732, II, 249 f.) discusses XIX: MILTON was so enamoured of these two little *Poems* of our Author [Sh.] . . . that he has borrow'd the thought and concluding turn of them both in his *L'Allegro*, and *Il Penseroso*.—WARBURTON (Sh.'s *Works*, 1747, I, 294 f.) calls XIX Sh.'s, and prints the original of "Live with me" and the Reply in full, apparently from Sewell (ed. 1725).—PERCY (*Reliques*, 1765, I, 199 f.): This beautiful sonnet is . . . ascribed (together with the *REPLY*) to Shakespeare himself by all the modern editors of his smaller poems. . . . If this [Lintott's 1709 edition] may be relied on, then was this sonnet, &c. published, as Shakespeare's in his Life time. . . . [On the authority of Walton's *Complete Angler*, 1653] I am inclined to attribute them to *MARLOW*, and *RALEIGH;* notwithstanding the authority of Shakespeare's Book of Sonnets [i. e. the *P. P.*].—MALONE (eds. 1780, 1790) and others (see Textual Notes) omit XIX because of its Marlowe-Raleigh authorship. To those authors all editors who print it, beginning with KNIGHT (ed. 1841), have assigned it.

These two famous poems made their first appearance in the *P. P.* Their second was in *England's Helicon*, 1600 (ed. Rollins, I, 184–186), where the one is signed with Marlowe's name, the "Reply" with "Ignoto."—ROLLINS (*England's Helicon*, 1935, II, 187): What is called "probably the oldest [copy of the original poem], and contemporaneous with Marlowe" is printed in J. H. Ingram's *Christopher Marlowe and his Associates*, 1904, pp. 222, 225, from a manuscript compiled by John Thornborough, successively bishop of Limerick, Bristol, and Worcester. . . . From the same manuscript Ingram likewise prints (pp. 225–226) a copy of . . . [the Reply]. A broadside-ballad version . . . [of XIX],—"A most excellent Ditty of the Lover's promises to his beloved. To a sweet tune, called *Live with me, and be my Love*" with a second part [=the Reply] called "The Ladies prudent answer to her Love. To the same tune,"—dating about 1620, is reprinted in William Chappell's *The Roxburghe Ballads*, II (1874), 1–6. It was evidently the ballad registered at Stationers' Hall on June 11, 1603 . . . [Arber, *Transcript*, 1876, III, 237], under the title of "ye louers promises to his beloved." [From this ballad Walton borrows a stanza for the version of XIX which he included in the second edition of *The Complete Angler*, 1655. In his first edition of 1653 Walton (ed. Keynes, 1929, p. 61)—as Percy noted in 1765—had spoken of "that smooth song, which was made by *Kit. Marlow*, now at least fifty years ago: and . . . an answer to it, which was made by Sir *Walter Raleigh* in his younger days." Manuscript copies of XIX and "allusions" to it are too numerous for citation here. A full account of them is given by R. S. Forsythe, *P. M. L. A.*, 1925,

XL, 692–742, and by me in *England's Helicon*, II, 188–190. It should be noted that the ascription of the "Reply" to Raleigh rests upon Walton's late (1653) comment. Not all scholars have accepted his authority, Bond, for example, assigning the poem to Lyly (*Complete Works*, 1902, III, 441 f., 480 f.). For the convenience of students the *Helicon* version of XIX is reprinted below. On an imitation of it ("Come liue with mee, and be my deere"), also in the *Helicon* and long included in Sh.'s *Poems*, see p. 605, below.]

*The passionate Sheepheard to his loue.*

Come liue with mee, and be my loue,
And we will all the pleasures proue,
That Vallies, groues, hills and fieldes,
Woods, or steepie mountaine yeeldes.

And wee will sit vpon the Rocks,
Seeing the Sheepheards feede theyr flocks,
By shallow Riuers, to whose falls,
Melodious byrds sings Madrigalls.

And I will make thee beds of Roses,
And a thousand fragrant poesies,
A cap of flowers, and a kirtle,
Imbroydred all with leaues of Mirtle.

A gowne made of the finest wooll,
Which from our pretty Lambes we pull,
Fayre lined slippers for the cold:
With buckles of the purest gold.

A belt of straw, and Iuie buds,
With Corall clasps and Amber studs,
And if these pleasures may thee moue,
Come liue with mee, and be my loue.

The Sheepheards Swaines shall daunce & sing,
For thy delight each May-morning,
If these delights thy minde may moue;
Then liue with mee, and be my loue.

*FINIS.* *Chr. Marlow.*

*The Nimphs reply to the Sheepheard.*

If all the world and loue were young,
And truth in euery Sheepheards tongue,
These pretty pleasures might me moue,
To liue with thee, and be thy loue.

Time driues the flocks from field to fold,
When Riuers rage, and Rocks grow cold,
And *Philomell* becommeth dombe,
The rest complaines of cares to come.

The flowers doe fade, & wanton fieldes.
To wayward winter reckoning yeeldes,
A honny tongue, a hart of gall,
Is fancies spring, but sorrowes fall.

Thy gownes, thy shooes, thy beds of Roses,
Thy cap, thy kirtle, and thy poesies,
Soone breake, soone wither, soone forgotten:
In follie ripe, in reason rotten.

Thy belt of straw and Iuie buddes,
Thy Corall claspes and Amber studdes,
All these in mee no meanes can moue,
To come to thee, and be thy loue.

But could youth last, and loue still breede,
Had ioyes no date, nor age no neede,
Then these delights my minde might moue,
To liue with thee, and be thy loue.

*FINIS.* *Ignoto.*

## XX. *As it fell upon a day*

MALONE (ed. 1780): Part of this elegant Sonnet is . . . in *England's Helicon* [1600, ed. Rollins, I, 57 f.], and is there said to have been written by the same author as . . . [XVII]. It is subscribed *Ignoto*. [What Malone means is that in *England's Helicon* a version of XVII, signed "Ignoto," is followed by a short version of XX, signed "Ignoto" and entitled "Another of the same Sheepheards." I have under XVII discussed the fallacy of taking *the same Sheepheards* literally.]—In his ed. 1790 MALONE omits XX because he has observed its occurrence in Barnfield's *Poems: In diuers humors*, 1598, added to his *Encomion of Lady Pecunia*, 1598, sigs. E2v–E3 (Grosart's Barnfield, pp. 190–192). See Textual Notes.—DYCE (ed. 1832) says the poem was "in all probability" Barnfield's, and such is the opinion of HUDSON (ed. 1856).—KNIGHT (eds. 1841, 1867) does not express himself definitely on the question of authorship, nor do DYCE (eds. 1857–1876), STAUNTON (ed. 1860), HALLIWELL-PHILLIPPS (ed. 1865), DELIUS (ed. 1872), HUDSON (ed. 1881).—WHITE (ed. 1865): Perhaps it was Barnefield's,—hardly Shakespeare's. [So White (ed. 1883).]—Of Barnfield's authorship BELL (ed. 1855), EDMONDS (*P. P.*, 1870), FURNIVALL (ed. 1877), ROLFE (ed. 1883), GOLLANCZ (ed. 1896), and all later editors have no doubts.—SAINTSBURY (*History of Elizabethan Literature*, 1887, p. 117): Richard Barnfield, to whom an exquisite poem [XX], . . . long ascribed to Shakespere, is now more justly assigned, has . . . been considerably overrated. . . . [XX] is miles above anything else of Barnfield's, and is not like anything else of his, while it is very like things of Shakespere's.

The question of authorship was needlessly complicated by COLLIER (see also VIII), who in his ed. 1843 asserted that ll. 1–26 (which appear in *England's Helicon*, 1600, as a separate poem, signed "Ignoto") are Barnfield's, ll. 27–56 Sh.'s, and then in his eds. 1858 and 1878 argued that Sh. wrote the entire poem (which he prints [see Textual Notes] as two poems). As I have remarked in

*England's Helicon* (1935, II, 118 f.): [Collier in 1843 declared,] "As Barnfield reprinted . . . [XX] as his in 1605, there can be little doubt that he was the author of it." Reediting his Shakespeare in 1858 (VI, 674), however, he indulged in a series of misstatements that led him to take a directly opposite view: in the 1605 edition of *Lady Pecunia*, he remarked, Barnfield "did not reprint certain smaller pieces ⟨including No. 36 [=XX]⟩, but seems purposely to have excluded them; and the question is why he did so? The answer, we apprehend, is, that Barnfield excluded them in 1605, because they were not his, but were written by Shakespeare, and had been improperly inserted in 1598 in the 'Encomion of Lady Pecunia.'" With these premises in mind, it is but a step to his next pronouncement that Barnfield must have quarreled with the publisher of his 1598 volume for printing Shakespeare's work in it! Again (p. 691 n.) Collier insisted that Barnfield excluded No. 36 [=XX] "from the edition of his 'Encomion' in 1605, probably because he knew that he had no property in it." Seven years later—in *A Bibliographical and Critical Account of the Rarest Books in the English Language*, 1865, I, 73—he reiterates his assurance that No. 36 [=XX] "we now know was by Shakespeare, and not by Barnfield, in whose name it had been published in 1598, but assigned to its true owner in 'The Passionate Pilgrim' of 1599."—HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 258) disposed of Collier's arguments in a brief sentence: It is true that this [VIII] and other pieces are omitted in the second edition . . . [of Barnfield], 1605, but so also is nearly the whole of the collection entitled Poems in Divers Humors, so that no substantial argument can rest upon the absence of the two Pilgrim sonnets from that edition.—Collier's notion was completely riddled by EDMONDS (*P. P.*, 1870)[1] and by Barnfield's editors, GROSART (1876) and ARBER (1882). Their findings are summarized by DOWDEN (*P. P.*, 1883), who concludes: The edition of 1605 omits other poems of the 1598 edition beside these two [VIII, XX]; and of the poems omitted, one, *An Epitaph upon the death of his Aunt, Mistresse Elizabeth Skrymsher*, is unquestionably by Barnfield. The omissions, indeed, are seen, on inspecting the make-up of the volume, to have been "purely a publisher's convenience, probably dictated by the price of the book." . . . William Jaggard [publisher of the *P. P.*] probably happened to be acquainted with the volume of [Barnfield's] verse printed for John Jaggard in 1598; and let us, out of pure benevolence, give him the credit of supposing that he asked John's permission to 'convey' two pieces for his little volume of 1599.—LEE (ed. 1905): Collier ignored the fact that not the two pseudo-Shakespearean pieces alone [VIII, XX], but four other of the original eight 'poems in diuers humours' were excluded from the new edition of Barnfield's volume [1605]. So wholesale an exclusion undermines Collier's theory, apart from the internal evidence of poetic quality, which entirely negatives Shakespeare's responsibility for the two pieces in question.—ROLLINS (*England's Helicon*, 1935, II, 119 f.): The question of authorship [of XX], though settled in Barnfield's favor by 1882, bobbed up again in 1901, when J. B. Henneman, writing in *An English Miscellany Presented to Dr.*

[1] Edmonds puts on his title-page the sentence, "In which the claims of Richard Barnfield to the authorship of two of the pieces are vindicated from the objections of Mr. J. Payne Collier."

*Furnivall in Honour of his Seventy-Fifth Birthday* (pp. 158–164), discussed the poem. Henneman believed that . . . [XX] as it appears in the *Helicon* is the original version, that Shakespeare wrote it, and that Barnfield is responsible only for the thirty additional lines which appeared in *The Passionate Pilgrim*. His beliefs and his arguments were demolished with some acerbity by H. C. Beeching in an article called "English Literature and American Professors" and published in *The Athenaeum*, May 25, 1901, p. 661. . . . In the *Helicon* [see Textual Notes] two new final lines . . . are substituted for thirty lines in the original. These lines . . . Henneman finds to be altogether Shakespearean and to mark the end of the poem as Shakespeare originally wrote it. But Grosart's explanation (pp. xxxii–xxxiii) is undoubtedly correct: "It is plain that the original collector of 'England's Helicon' by an oversight stopped short at the bottom of a page ⟨in *The Passionate Pilgrim*⟩ when he transcribed his portion, . . . and it is also plain that he added the well-known couplet . . . as feeling the abruptness of the close as he had mutilated it. However good in itself, the couplet is not at all called for when the Ode is read continuously."

The Pepys ballad version (see p. 321, above) ends with the following lines:

First entised by many wiles,
  and by fortunes fickle smiles:
Griefe it is my cheefest song,
  sorrow to me doth belong,
Still I waite and moane to see,
  my hard hap and misery.

When all my money it was spent,
  no credit vnto me he lent:
But straight they turnd me out of doore,
  to beg my bread among the poore.
Thus fortune first on me did smile,
  and afterwards did me beguile.

Wherefore I wish all youthes that see,
  to take warning heere by mee.
How that they follow *Venus* trace.
  feare least they come to great disgrace,
For she like Syrens will them intice,
  and afterwards will them despise.

# *THE PHOENIX AND THE TURTLE*

## The Texts

Sh.'s poem on the Phoenix and the Turtle can scarcely be understood except in its context—if at all. It was published in a volume of Robert Chester's (1601), described as follows:

LOVES MARTYR: / OR, / ROSALINS COMPLAINT. / *Allegorically ſhadowing the truth of Loue,* / in the conſtant Fate of the Phœnix / *and Turtle.* / A Poeme enterlaced with much varietie and raritie; / *now firſt tranſlated out of the venerable Italian* Torquato / Cæliano, *by* ROBERT CHESTER. / With the true legend of famous King *Arthur*, the laſt of the nine / Worthies, being the firſt *Eſſay* of a new *Brytiſh* Poet: collected / out of diuerſe Authenticall Records. / *To theſe are added ſome new compoſitions, of ſeuerall moderne Writers / whoſe names are ſubſcribed to their ſeuerall workes, vpon the / firſt Subiect: viz. the* Phœnix *and* / Turtle. / *Mar:—Mutare dominum non poteſt liber notus.* / [Ornament] / LONDON / Imprinted for F. B. / (4°, sigs. A–2A⁴, 2B².)

Chester's own work ends on Y4 with "*Finis. quoth R. Cheſter.*" On Z1 is the title-page:

HEREAFTER / FOLLOVV DIVERSE / Poeticall Eſſaies on the former Sub- / iect; viz: the *Turtle* and *Phœnix.* / *Done by the beſt and chiefeſt of our* / moderne writers, with their names ſub- / ſcribed to their particular workes: / *neuer before extant.* / And (now firſt) conſecrated by them all generally, / *to the loue and merite of the true-noble Knight,* / Sir Iohn Salisburie. / *Dignum laude virum Muſa vetat mori.* / [Device] / MDCI. /

Then follow poems signed "Vatum Chorus" (two, Z2, Z2ᵛ), "Ignoto" (Z3),[1] "William Shake-speare" (Z3ᵛ–Z4ᵛ), "John Marston" (2A1–2A2ᵛ), "George Chapman" (2A2ᵛ), "Ben Johnson" (two, 2A3–2B1ᵛ, 2B1ᵛ–2B2). HALLIWELL-PHILLIPPS (*Some Account*, 1865, p. 23) believed that the "introductory poem, written in the name of all the writers [i. e. Vatum Chorus], may possibly have been submitted to Shakespeare, and received a touch or two of alteration from his pen." From the appearance of Sh.'s lines in the book he thought (p. 5) it "natural to conclude that Chester was an intimate friend" of Sh.'s. GROSART, editing Chester in 1878, suggested (p. lxi) that Jonson was "Vatum Chorus." NEWDIGATE (Jonson's *Poems*, 1936, p. ix) agrees, but adds, "It is possible that one or more of the other *vates*—Chapman, perhaps, and Marston—also had a hand in writing them."

In 1611 the old sheets of Chester's book were reissued with a new title-page by a different publisher:

[Ornament] / THE / Anuals [*sic*] of great / Brittaine. / OR, / A MOST EXCEL- / lent Monument, wherein may be / *ſeene all the antiquities of this*

[1] "It is tempting to think that 'Ignoto' may be John Donne," "Ignoto might indeed be [Henry] Goodere himself, but he seems generally to have avouched his work by his initials."—NEWDIGATE, *T. L. S.*, Oct. 24, 1936, p. 862.

*King-* / dome, to the ſatisfaction both of the / Vniuerſities, or any other place ſtir- / red with Emulation of long / continuance. / *Excellently figured out in a worthy Poem.* / [Device, McKerrow 310] / LONDON / Printed for MATHEW LOWNES. / 1611. /

The only copy known is in the British Museum.

For more than a century after 1601 no references or allusions of any kind have been found to the *P. & T.* apart from the mere editions in which it was printed.[1] Its third appearance in print was in *Poems Written by Wil. Shake-speare. Gent.*, 1640, sigs. K6v–K7v, where it follows another untitled lyric of Sh.'s, "Take, O take those lips away." LINTOTT in 1709 and 1711 did not know, or in any case did not reprint, the *P. & T.* But from the 1640 volume it made its way into GILDON'S 1710 collection, and from one or the other of these sources, directly or indirectly, it reappeared in many later editions of Sh.'s poems.[2] In MALONE'S ed. 1780 the poem was reproduced directly from Chester's book of 1601, but with the spelling and punctuation modernized and with a few other editorial changes. Oddly enough, Malone gave it no title but printed it as poem XX of the *P. P.;* and, more oddly still, QUILLER-COUCH (*Adventures*, 1896, p. 39) says that the *P. P.* "contains twenty-one numbers [see p. 532, above], besides that lofty dirge, so unapproachably solemn," the *P. & T.* In his eds. 1790 and 1821 MALONE, omitting two other *P. P.* poems, changed XX to XVIII, and those two numbers enable one to tell at a glance when later editors follow, as many of them do follow, Malone at first or second hand. Only six of the editions later than 1780 that I have collated restore in l. 31 the original wording that Malone had corrupted (see also l. 31 n.). DRAKE (*Sh. and his Times*, 1817, I, 728) calls the *P. & T.* "the twentieth poem" in the *P. P.*, and as such it was printed in ANDERSON'S *Works of the British Poets*, 1793, vol. II; in the 1795 (JEFFERY), 1797 (COOKE), and 1806 *Poems;* in CHALMERS'S *Works of the English Poets*, 1810, vol. V; in the 1822 *Sonnets* and the 1825 *Poems;* and in HARNESS'S *Shakspeare*, 1825, vol. VIII. BOSWELL (1821), BARRY CORNWALL (1843), and BELL (1855) make it poem XVIII, while without any number at all it is printed at the end of HUMPHREYS'S edition of the *P. P.*, 1894 (pp. 29–32). It is curious that, so far as I can discover, the two Boston editions of 1807[3] were the first to give the poem a title, "The

[1] Because of the scarcity of such references attention may be called to Edward Jerningham's *The Sh. Gallery*, 1791 (written in praise of John Boydell's collection of Sh. pictures), where, above the note "See the Poems.—'The Passionate Pilgrim,' at the end," the *P. & T.* is mentioned in the following terms (p. 22):

> See where the Birds forsake the realms of air,
> And to yon melancholy spot repair;
> Where press the bier those images of love,
> The radiant Phenix and the faithful Dove:
> Just o'er the summit of the funeral pyre,
> Wak'd by the gale, ascends the sacred fire. . . .

[2] See p. 609, below.

[3] I. e. in *Poems* and in *Works*, vol. IX. The Boston *Poems* of 1809 is a reissue of the poems from the 1807 vol. IX with a new title-page.

Phoenix and the Turtle." One of these, with the imprint of OLIVER and MUNROE, Boston, bears on its title-page the phrase "First American Edition." Actually the first American edition, in vol. VIII of *The Plays and Poems of William Shakspeare*, Philadelphia, 1796, follows Malone's 1790 text and hence prints the *P. & T.* as the eighteenth poem of the *P. P.* The Boston title is adopted by, among others, the GLOBE, WHITE (1883), ROLFE, OXFORD, HERFORD, DOWDEN, NEILSON, and YALE editions. Other editors—as COLLIER, HUDSON, DYCE, STAUNTON, WHITE (1865), HALLIWELL-PHILLIPPS, CLARK and WRIGHT (1866, 1893), DELIUS, BULLEN, POOLER, RIDLEY, and KITTREDGE—omit the second *the;* PORTER prefers "Phoenix and Turtle"; while KNIGHT uses the title in DYCE's Aldine edition (1832), "Verses among the Additional Poems to Chester's Love's Martyr, 1601."[1] To cite a few German translations, the poem appears in the *P. P.* as XX in those made by BAUERNFELD and SCHUMACHER (1827), REGIS (*Sh.-Almanach*, 1836),[2] KÖRNER (1838), WAGNER (1840), ORTLEPP (1840, 1843), JORDAN (1861), NEIDHARDT (1870), and FLORENS (1920). VON MAUNTZ's translation was first published in an article on the Southampton theory of the *Sonnets* in the *Jahrbuch*, 1893, XXVIII, 311 f., and then in the middle of the *Sonnets* in his 1894 edition of Sh.'s *Gedichte*, pp. 201–203. The *P. & T.* appears also in the French translation of Sh. by HUGO (1866), the Spanish of the MARQUÉS DE DOS HERMANAS (1877) and of MARÍN (1929?), the Catalan of M. MORERA Y GALICIA (1917),[3] the Dutch of BURGERSDIJK (1888), the Russian of VENGEROV (1904), and the Bohemian of KLÁŠTERSKÝ (1925), to give only a few important examples.

In addition to establishing the text MALONE gave elaborate explanatory annotations. But for about a century the English and American editors ordinarily printed these difficult lines with little or no explanation. Later annotators show considerable indebtedness to Malone.

## AUTHENTICITY

MALONE (ed. 1780, p. 732) thought there was "no room to doubt of the genuineness of this little poem," and most of his immediate successors—like apparently all his predecessors—agreed. But skeptics soon appeared. WHITE (ed. 1865, p. 260), unconvinced by the attribution to Sh., concluded that "the style . . . is at least a happy imitation of his, especially in the bold and original use of epithet." FLEAY (*Sh. Manual*, 1876, p. 8) somewhat non-committally remarked: "In 1601 his [Sh.'s] name is attached to a poem in *Love's Martyr* . . . and, which is much more important, his father dies." FURNIVALL (ed. 1877, p. xxxvi) wrote that the *P. & T.* "first appeard, with Shakspere's name to it . . . in 1601. It is no doubt spurious." Almost simultaneously DOWDEN (*Shakspere*, 1877, p. 112) considered Sh.'s authorship "in a high degree doubtful," though later he, like Fleay and Furnivall, changed his mind. ROLFE (ed. 1883, p. 15), following the lead of White and Furnivall, thought the poem "of doubtful authorship, and the date . . . equally uncertain." But in the

[1] *A Lover's Complaint & The Phoenix and Turtle* is the title of no. VI of the Sh. Head Press Booklets (Stratford-on-Avon, 1906).

[2] Reprinted in ALBERT RITTER's *Der unbekannte Sh.* (Berlin, 1923).

[3] See PAR, *Sh. en la Literatura Española*, 1935, II, 215.

*Literary World*, March 24, 1883, p. 96, he declared that "the poem is clearly Shakespeare's," and in two succeeding issues (May 19, June 2, pp. 161 f., 181) quoted FURNIVALL as having said in a letter, "Alas, that 'spurious' . . . was a mistake for 'genuine.' I've no doubt that the poem is Shakspere's," and DOWDEN as confessing, "I have long since given up my doubts as to" the *P. & T.* In 1890 Rolfe (*Poems*, p. 15) spoke of the poem as "almost certainly Shakespeare's." Meanwhile KOCH (Sh.'s *Leben*, 1884, p. 134) had expressed the opinion that "on internal and external evidence Shakespeare's authorship can be neither denied nor recognized as certain"; but his compatriot, SACHS (*Jahrbuch*, 1890, XXV, 176), insisting that "we have no certainty at all about the authenticity of the poem," rebuked HÖHNEN for assigning it without evidence to Sh. in his work on *Sh.'s P. P.*, 1867. In the first edition of the *Life* (1898, pp. 183 f.) LEE characterized the *P. & T.* as Sh.'s "alleged contribution," adding, "Happily Shakespeare wrote nothing else of like character,"[1] but he lost his doubts in subsequent editions. SAINTSBURY (*History of English Prosody*, 1908, II, 66) called it "doubtfully Shakespeare's as far as proof goes," REIMER (*Der Vers in Sh.s nicht-dramatischen Werken*, 1908, p. x) had a similar view, while MATHEW (*Image of Sh.*, 1922, pp. 114 f.) qualified his comments on the poem with "if it is his," and the like. In 1931 SHAHANI (see pp. 579 f., below) rejected Sh.'s authorship and tentatively favored John Fletcher.

On the other hand, in 1886 FLEAY (*Chronicle History*, p. 44), bolder than in 1876, had come to believe that "the appearance of Shakespeare's name, as fellow-contributor to Chester's *Love's Martyr* with Jonson, Marston, and Chapman, marks the conclusion of the theatrical quarrel, and the reconciliation of all the principal combatants, except Dekker." To BULLEN (ed. 1907, p. 451) "its authenticity is unquestionable," and such is the opinion of NEILSON and THORNDIKE (*Facts*, 1913, p. 156), who note that the poem has "been sometimes rejected as unworthy, but there is no other evidence against the ascription" to Sh. In his own edition of Sh. NEILSON (ed. 1906, p. 1201) had written: "The ascription to Shakespeare is generally, though not universally, accepted, such scepticism as exists being usually based upon the absence among his acknowledged works of anything with precisely the same characteristics."

The most determined attack on the authenticity of the poem—"hitherto accepted without question, though with small gratitude"—is in ROBERTSON'S *Sh. Canon*, 1925 (pt. III, pp. 105–112), where Chapman is said to be the author. Robertson insists (pp. 106–108): "It is Chapmanese in spirit, in form, in theme, in diction, in vocabulary, in crudity, in convulsive infelicity, in alternate terseness and circumlocution, in force and in feebleness. In the opening stanza it executes a rhetorical collapse which recurs in nearly every quatrain to the close, the final rhyme being a flat makeshift in the manner of so many of Chapman's. . . . For the assertion that it is Shakespeare's, we have simply the uncommented testimony of the publisher of LOVE'S MARTYR, who puts the signature 'WILLIAM SHAKE-SPEARE' after the 'Threnos' [which, Robertson adds in a note, is printed as a separate piece]. . . . The phoenix is a Chapman property; and so is the turtle; and the bizarre notion of figuring a dead husband

[1] A remark which F. A. MUMBY (*Publishing and Bookselling*, 1930, p. 103) quotes with approval.

and wife by a he-dove and a she-phoenix is quite in keeping with his artistic methods. [But this notion was followed by Chester and is adopted by Jonson and Marston as well as by Sh. and Chapman.] . . . Interpretation [of the second stanza] may be sought in Chapman's EPICEDIUM, where we may get the clue that the shrieking harbinger and foul precurrer of the fiend is the 'fierce Rhamnusia,' the 'grim fury' who saw, fast by, the blood-affecting fever of Prince Henry, and, accompanied on her chariot by 'infernal Death,' hauls up from Hell 'the horrid monster, fierce Echidna called,' who functions as the fatal fiend. A mere owl foreboding death seems inadequate to the epithets." He gives (pp. 108–110) various examples of words and ideas that to him suggest Chapman, and concludes (pp. 110 f., 112): "The judicial reader will admit that in the PHOENIX AND THE TURTLE we either have Chapman's work or an astonishingly laborious imitation of him. . . . It is critically thinkable that Shakespeare wrote the 'Threnos,' which is separated from the rest of the piece by a printer's ornament, and to which, thus separated, his name is put. It is credible only by traditionary faith that he wrote the whole."[1]

Traditionary faith has, in the main, stood firm. To be sure, POEL (*Prominent Points*, 1919, Table 1) asserts that Sh.'s authorship of the poem is "unproved"; but almost no later scholars have agreed with him. For instance, ALDEN (*Shakespeare*, 1922, p. 117) admits that "the style of the elegy is unlike any known work of Shakespeare's, in its emphasis on both symmetry of form and metaphysical processes of thought," but decides that "there is no convincing reason for rejecting it." ADAMS (*Life*, 1923, pp. 335–342) without any doubts accepts it as authentic. BROOKE (*Sh. Songs*, 1929, p. 152) says "there is little reason to doubt its authenticity," and CHAMBERS (*William Sh.*, 1930, I, 549 f.) sees no reason at all. The poem is not named in PARROTT's *William Sh.*, 1934, a fact that very likely signifies not so much suspicion of its genuineness as dependence on WYNDHAM's edition (1898) of the poems, where (because of its unimportance) it is omitted. In the most recent edition of Sh., KITTREDGE's (1936, p. 1492), the *P. & T.* is called "unquestionably genuine."

## THE DATE OF COMPOSITION

The date of composition has come in for practically no discussion. VON MAUNTZ in 1893, as is shown below, giving a symbolical interpretation of the poem, first dated it 1595–1596 and then, apparently, 1593. But his reasons are purely fanciful. Likewise MASSON, sometime before 1895 (*Sh. Personally*, 1914, p. 92), declared that Sh.'s verses may belong to any date between 1593, "if not earlier," and 1601. The evidence clearly is against him, and it is difficult to see how anyone could believe the *P. & T.* earlier than *Venus*. The views of BOAS (*Sh. and his Predecessors*, 1896, p. 163) are not plainly expressed: "The fine verses [27 f.] describing the 'mutual flame' of the two birds . . . are quite in Shakspere's early lyrical manner." Among more recent scholarly

[1] Considerably earlier BARTLETT (*Catalogue*, 1917, pp. 9, 13) had asserted that Sh. wrote only the "Threnos." Her words are, "[There is] a poem called 'Threnos' and signed by him [Sh.] in Chester's 'Love's Martyr,' 1601." "In the supplement . . . is one [poem] entitled 'Threnos' and signed by Shakespeare."

pronouncements, LEE's (*Life*, 1916, p. 272) stands almost alone: "The internal evidence scarcely justifies the conclusion that Shakespeare's poem . . . was penned for Chester's book. It must have been either devised in an idle hour with merely abstract intention, or it was suggested by the death within the poet's own circle of a pair of devoted lovers." But he gives no details about *when* he supposes the lines to have been composed. Likewise without details POEL (*Prominent Points*, 1919, Table 1) dates them 1599. By far the majority of scholars believe that the *P. & T.* was written as a sort of "commendatory poem" expressly for Chester's book just before the latter was published in 1601. FLEAY (*Chronicle History*, 1886, p. 44) says that the "new compositions, of seuerall moderne Writers" mark the end of the war of the theaters and hence prove that Chester's volume cannot "have been issued earlier than March 1601–2."

## CRITICISM

Concerning the literary merits of the *P. & T.* opinion has varied widely. EMERSON (*Parnassus*, 1874, p. vi) found the poem "quaint, and charming in diction, tone, and allusions, and in its perfect metre and harmony," and he added: "I consider this piece a good example of the rule, that there is a poetry for bards proper, as well as a poetry for the world of readers. This poem, if published for the first time, and without a known author's name, would find no general reception.[1] Only the poets would save it." How prophetic that remark was, later extracts will show. In 1879 the distinguished poet, LANIER (*Sh. and his Forerunners*, 1902, I, 94 f.), for example, admired "Shakspere's singular threnody . . . where the Phoenix represents constancy . . . and the Turtle-dove represents true love. . . . [The poem] has more complex ideas in it, for the number of words, than perhaps any other poem in our language, and it takes some diligence of mind . . . to make out all its meaning. . . . For a certain far-withdrawn and heart-conquering tenderness, we have not another poem like it." And the present poet-laureate, MASEFIELD (*William Sh.*, 1911, pp. 249 f.), even more enthusiastically declares: "This strange, very beautiful poem was published in 1601. . . . In dark and noble verse it describes a spiritual marriage, suddenly ended by death. It is too strange to be the fruit of a human sorrow. It is the work of a great mind trying to express in unusual symbols a thought too subtle and too intense to be expressed in any other way. Spiritual ecstasy is the only key to works of this kind. To the reader without that key it can only be so many strange words set in a noble rhythm for no apparent cause. Poetry moves in many ways. . . . This poem gives to a flock of thoughts about the passing of truth and beauty the mystery and vitality of birds, who come from a far country, to fill the mind with their crying."

Editors and other more or less professional scholars seldom indulge in praise of the *P. & T.* HUDSON (ed. 1856, p. 220) says it "relishes somewhat" of Sh.'s "cunning style"; HERFORD in 1899 (p. 504) considered it "a trifle, thrown off perhaps at the urgency of a resolute Album-maker," though in 1923 (*Sketch*, p. 24) he refers to it as a "curious piece of allegory and symbolism

[1] [GREENWOOD (*Sh. Problem Restated*, 1908, pp. 522 f.) agrees with this statement, adding, "Anything that bears the signature of 'Shakespeare' is, of course, perfection in the eyes of some of his worshippers."]

which mystifies many readers"; and GEORGE STRONACH (*N. & Q.*, Oct. 3, 1903, p. 274) frankly damns it as "doggerel." LUCE (*Handbook*, 1906, p. 101) writes that Sh.'s "effort is not without charm," and still more sympathetic is the view of SAINTSBURY (*C. H. E. L.*, 1910, V, 262): "The extreme metaphysicality of parts of it . . . [as ll. 37 f.] is by no means inconceivable in the Shakespeare of *Love's Labour's Lost* and of some of the *Sonnets*. The opening lines and some of those that follow, are exceedingly beautiful, and the contrast of melody between the different metres of the body of the poem and the concluding *threnos* is 'noble and most artful.'" But the chorus of faint praise is soon resumed. Thus PORTER (ed. 1912, p. 284) tepidly describes Sh.'s lines as "singular and mystical"; W. C. HAZLITT (*Shakespear*, 1912, p. 233), as "obviously early work—inferior even to the *Sonnets*"; BROWN (ed. 1913, p. xxvi), as "an ingenious exercise"; BRANDL (*Shakespeare*, 1922, p. 151), as an occasional poem of obscure meaning, lamenting the death of a pair of lovers; ADAMS (*Life*, 1923, p. 341), as "a graceful funeral song"; RIDLEY (ed. 1935, p. 172), as "this trifle, for trifle it is." RYLANDS (in Granville-Barker and Harrison's *Companion to Sh. Studies*, 1934, p. 111) sees in the *P. & T.* "the quality of a proposition in Euclid and of a piece of music. It is pure, abstract, symbolical and complete."

Totally unexpected is the rhapsody of MURRY in 1922 (*Discoveries*, 1924, pp. 22–26, 43),[1] where idolatry of Sh. reaches its apex: "We should distinguish between the poetry of Shakespeare and Shelley somewhat after this manner. Shakespeare, far more than Shelley, actually does submit the shadows of things to the desires of the mind. There is an objectivity, a substantiality, in Shakespeare that Shelley did not achieve. And, again, while we are conscious in both of 'the desire of the mind,' in Shelley it appears much more as a desire perpetually unsatisfied, even as a desire by nature incapable of any satisfaction, 'the desire of the moth for the star.' We realise the difference most clearly if we consider the one sole poem in which Shakespeare's inspiration seems strangely akin to Shelley's. *The Phoenix and the Turtle* is platonic and mystical; it can be compared to Shelley's *Sensitive Plant*. The only reason why we do not think immediately of Shelley when we read it is that, in spite of all apparent similarity of conception, the quality of Shakespeare's poem is absolutely different from that of anything Shelley wrote. Shakespeare is secure and serene; in his poem we can detect no tremor of the agitation by which Shelley is incessantly disturbed. *The Phoenix and the Turtle* is mysterious, but it is crystal-clear. We can express the difference only by saying that what Shelley longed for, Shakespeare at that moment possessed. It would not be easy to say with confidence what *The Phoenix and the Turtle* is *about*. On the face of it, it is a requiem over the death of a phoenix and a turtle-dove, who are the symbols of a love made perfect by refinement from all earthly passion and become virginal. There is surely no more astonishing description of the high-

[1] "Inspired," says ROBERTSON (*Sh. Canon*, 1925, pt. III, p. 105), "by the deliverances of Emerson and Grosart." "It is to be feared," he adds (p. 111), "that even the poetic status of Emerson, Dr. Grosart, and Mr. Murry will fail to bear out the last sentence [of Emerson]. . . . 'The poets' have been mortally reticent on the subject."

est attainable by human love. . . . But the poem floats high above the plane of intellectual apprehension: what we understand is only a poor simulacrum of what we feel—feel with some element of our being which chafes in silence against the bars of sense. And in the poet's own imagination it is Reason itself which makes and chants the dirge, Reason baffled by the sight of perfect individuality in perfect union. . . . And we feel, in some inexplicable sense, that the poet's claim that Reason bows its head in this poem is a true one. There is an absolute harmony in *The Phoenix and the Turtle* which can easily appear to our heightened awareness as the necessary gesture of Reason's deliberate homage to a higher power. Through it we have a glimpse of a mode of experience wholly beyond our own, and touch the finality of a consummation. This veritably, we might say if we had the courage of our imaginations, *is* the music of the spheres; this is indeed the hymn of that celestial love which 'moves the sun and the other stars.' For reasons which evade expression in ordinary speech, *The Phoenix and the Turtle* is the most perfect short poem in any language. It is *pure* poetry in the loftiest and most abstract meaning of the words: that is to say, it gives us the highest experience which it is possible for poetry to give, and it gives it without intermission. Here for once, it seems, Shakespeare had direct command over an essential source of inspiration; here he surrendered himself completely to a kind of experience, and to the task of communicating a kind of experience, which elsewhere he conveys to us only through 'the shadow of things'; for a moment he reveals himself as an inhabitant of a strange kingdom wherein he moves serene and with mastery. Beside the unearthly purity, the unfaltering calm of this poem, even the most wonderful poetry of his dramas can sometimes appear to us as 'stained with mortality.' . . . [P. 43] There is a poetry that may almost be called absolute. *The Phoenix and the Turtle* belongs to this kind of poetry. It is the direct embodiment, through symbols which are necessarily dark, of a pure, comprehensive and self-satisfying experience, which we may call, if we please, an immediate intuition into the hidden nature of things. It is inevitable that such poetry should be obscure, mystical, and strictly unintelligible: it is too abstract for our comprehension, too essential, too little mediated. There is not much poetry of this kind; because it is too personal and too esoteric to gain the general ear. And it necessarily hovers between the condition of being the highest poetry of all and not being poetry at all. But, wherever in the scale we place it, it gives us a clue to the nature of poetry itself."

For a parallel to Murry's enthusiasm one must turn to the Hindu critic, Shahani, who is quoted on pp. 578–580, below.

### Interpretation

Innumerable attempts have been made to explain the meaning of the *P. & T.* Among them are such absurdities as the effort of J. F. Forbis (*Shakespearean Enigma*, 1924, pp. 200–206) to prove it Sh.'s dirge for the failure, caused by his over-indulgence in wine, of his poetical aspirations; and of Alfred Dodd (*Personal Poems of Francis Bacon*, 1931, pp. 34–38) to convince his readers that it is Bacon's Death Song, prophesying "that after the black crow of slander has gone among the generations of men for three hundred years the Poet will rise once more revealing his personality to his country-

men."[1] Perhaps here, too, should be mentioned HENRY BROWN (*Sh.'s Patrons*, 1912, p. 15), who remarks that—Mighty Prophet! Seer blest!—Sh.'s ll. 53–55, 62–64 (printed in 1601) "appear allusively to refer to the death of Elizabeth" (1603), and SYDNEY KENT (*People in Sh.'s Sonnets*, 1915, p. 13), who explains that "it is Lord Wriothesley who is intended in Shakspere's threnody, called 'The Phoenix and the Turtle,' Shakspere being the Turtle, while Lord Wriothesley is the Phoenix. The poem is fanciful, and, as I think, beautiful." Scarcely less far-fetched are the interpretations given by certain writers of fiction—though as fiction they may be pleasant enough.[2] HARVEY O'HIGGINS tells in "The Fogull Murder" (*Detective Duff Unravels It*, 1929) of George Sylvanus Fogull, a member of the English Department at Columbia University on a salary that "would have made any ambitious burglar blush." Fogull believed (pp. 245 f.) that he had discovered Sh.'s meaning. "He was writing a monograph on 'The Phoenix and the Turtle' to show how it derived from Chaucer's 'Parlement of Foules' and to display his own astounding knowledge of the Elizabethan [*sic*] literature of England, France and Italy. This monograph was to add new laurels to his academic fame. He had been an authority on Milton. He had written a thesis on the classical allusions in Tennyson. Now he was deserting the classics for the romance languages and he was nervous in his new field. He had come to Whytesand Beach with a trunkful of notes, quotations, cross-references and literary parallels, and he had dedicated his summer to the solitary labor of stewing down this hash of scholarship into the fluent extract of erudition which he was to pour out in his book." Unhappily for scholarship, Fogull was murdered before his hash could stew—and before he had read the article of Fairchild mentioned below. The COMTESSE DE CHAMBRUN, in *My Sh., Risel*, 1935, explains the poem as a dirge for Anne Lyne, an unfortunate woman executed on Feb. 27, 1601, with a seminary priest, Mark Barkworth (or Boseworth), whom she previously had harbored. In the poem Sh. (pp. 275 f.) "summoned all free and high souls to the obsequies of the victims of oppression, but forbade the Queen and Topcliffe, or any other who was borne on tyrant wings, to approach the mourners. He invoked the presence of King James—royal Eagle—to bury with obsequious rites these emblems of love and constancy." Identifying the "shrieking harbinger" (p. 276 n.) "either with Popham, the 'hanging justice,' or more probably with his henchman Topcliffe," the "treble-dated crow" with Archbishop John Whitgift, Mme. de Chambrun remarks (p. 281 n.) that "until now critics have vainly searched for the tragic event recorded" by Sh.[3]

Scholarship, as will be seen, frequently rivals fiction. Few early editors or commentators seem to have been concerned with the meaning of the poem.

[1] W. F. C. WIGSTON (*Bacon Sh.*, 1888, p. xvi) had described *Love's Martyr* itself as "the product of a secret [Rosicrucian] society of men, contributing and assisting to one common end—the plays of Lord Bacon. . . . Everything in that work hints at secrecy, for fear of envy."

[2] CUNLIFFE OWEN'S *Phoenix and the Dove*, 1933, quotes ll. 49–52 on its title-page but actually deals with personages, real and imaginary, from the Sonnets.

[3] She had announced her "discovery" in her *Essential Documents*, 1934, pp. 50 f.

Notable exceptions were REGIS and JORDAN. The former (*Sh.-Almanach*, Berlin, 1836, p. 351) confessed: "What death, whether historic or poetic, is the basis of this threnody, and whether its author is Shakspeare himself or another poet, remains problematical. . . . One may almost believe that these verses were perhaps originally intended for the epilogue of an allegorical masque." The latter (Sh.'s *Gedichte*, Berlin, 1861) prints his translation not in the text of the *P. P.* but in the Notes because (p. 419) "in spite of all efforts I don't understand it. It seems to be an occasional poem on the obsequies of a dead childless married couple. Did this couple perhaps belong to a society whose members conferred birds' names on one another? Is Shakespeare himself perhaps meant by the swan?" Impetus to interpretation—and guesswork—came from a casual remark of EMERSON's in the preface to his anthology *Parnassus*, 1874, pp. v f.: "I should like to have the Academy of Letters propose a prize for an essay on Shakspeare's poem, '*Let the bird of loudest lay*,' and the '*Threnos*' with which it closes; the aim of the essay being to explain, by a historical research into the poetic myths and tendencies of the age in which it was written, the frame and allusions of the poem. . . . To unassisted readers, it would appear to be a lament on the death of a poet, and of his poetic mistress."

GROSART, editing *Robert Chester's "Loves Martyr"* for the New Sh. Society in 1878, tried to satisfy Emerson's curiosity: "[Pp. xliii–xlv] Who were meant by the 'Phoenix' and the 'Turtle-dove' of these Poems? I must hold it as demonstrated, that the 'Phoenix' was Elizabeth and the 'Turtle Dove' Essex. . . . Our interpretation . . . is the more weighty and important, in that it for the first time enables us to understand Shakespeare's priceless and *unique* 'Phoenix and Turtle' . . . [which] has universal elements in it at once of thinking, emotion and form. . . . I discern a sense of personal heart-ache and loss in these sifted and attuned stanzas, unutterably precious. . . . It seems to me unmistakable that ROBERT CHESTER, as a follower not to say partizan of Essex, designed his *Love's Martyr* as *his* [i. e. Chester's] message on the consummation of the tragedy of his [i. e. Essex's] beheading. . . . [P. lvi. In the additional poems] we have SHAKESPEARE, BEN JONSON, GEORGE CHAPMAN, JOHN MARSTON and others (anonymous), siding (so-to-say) with Robert Chester in doing honour to Essex. . . . [Pp. lviii f.] The fact of such a contribution by him [Sh.] is, in itself, noticeable. For while Ben Jonson and Chapman and others contemporary lavished their 'Commendatory Verses,' Shakespeare, with this solitary exception, wrote none as he sought none. This surely imparts special significance to the exception. Internally, the 'Phoenix and Turtle' is on the same lines with *Love's Martyr*. To my mind there is pathos in the lament over the 'Tragique Scene.' . . . In the *Threnos*, Shakespeare regards not the beheaded Essex only, but his 'Phoenix' too as dead. . . . All this, be it noted, fits in with the 'allegorical shadowing' of *Love's Martyr;* for therein BOTH die. . . . [Pp. lx f.] There might indeed be policy and wariness alike in Chester and Shakespeare in such representation. Let the reader take with him the golden key that by the 'Phoenix' Shakespeare intended Elizabeth, and by the 'Dove' Essex, and the 'Phoenix and Turtle,' hitherto regarded as a mere enigmatical epicedial lay . . . will be recognized as of rarest interest. I cannot say that I see my way through it all—st. 5 . . . I do not quite understand; but it is a mere accident of the poem[!]. But I do see that Shakespeare

went with Robert Chester in grief for Essex, and in sad-heartedness that the 'truth of love' had not been accomplished." Grosart's "evidence" has been thoroughly discredited by Furnivall and others.[1] FURNIVALL (*New Sh. Society's Transactions, 1877–9*, pp. 454 f.) paraphrased some of it thus: "Elizabeth having had Essex's head cut off, Shakspere writes her a poem saying, in fact, that this head-off-cutting was an entire delusion; the truth was, that she really so lov'd Essex, was so one with him, that she died with him, was his wife, and only had no children by him because of their 'married chastity.'" He decided that "the muddle of Chester's poem seems to me too great to be untangled. But if the poets whose *Essaies* follow his, meant Elizabeth by their Phoenix, I believe their Turtle-Dove was a mythic man, invented to live and die with her."[2] Nearly all later scholars have mentioned Grosart's theory only to ridicule it,[3] although PORTER (ed. 1912, p. 287) grants that the *P. & T.* may have "an undercurrent of allusion to Elizabeth and Essex," while C. R. HAINES (*Quarterly Review*, Jan., 1922, p. 4) apparently adopts Grosart's views when he remarks that "Shakespeare seems to have had an admiration for Essex, which he showed in 'Henry V' and in the 'Phoenix and Turtle.'"

HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 126) gave a cautious and general explanation: "[Sh.'s] is a remarkable poem in which he makes a notice of the obsequies of the phoenix and turtle-dove subservient to the delineation of spiritual union. It is generally thought that Chester himself intended a personal allegory, but, if that be the case, there is nothing to indicate that Shakespeare participated in the design, nor even that he had endured the punishment of reading Love's Martyr." But DOWNING (*God in Sh.*, 1890, pp. 222 f.) found the *P. & T.* a biographical document paralleling the story of the *Sonnets:* "Shakspeare, woe-worn with love of the dark lady, woe-worn with love of his friend [the Earl of Pembroke], found at last the Ideal. But no sooner had he become reconciled and at one with it, than he perceived that it was necessary, in an imperfect world, to act in some measure contrary to it, to sacrifice the pure ideal of love to justice, and to sacrifice the pure ideal of art to a moral purpose. Hence he conceives that, in his case, the pure ideal, and his own life in it, have suffered actual, if only temporary death. For from the ashes of the pure ideal arises the practical ideal, which as it grows to maturity

[1] But in his *Fly-Leaves, or Additional Notes and Illustrations*, 1883, p. 60, GROSART refuses to admit defeat: "The proof already given I hold as absolutely untouched. Mr. Furnivall has not so much as mastered the elementary facts of the problem."

[2] In reprints of his *Leopold Sh.*, 1877, and in his *Royal Sh.*, n. d., XII, xxxv, FURNIVALL flatly says of the poem: "It refers to Queen Elizabeth and a mythic spouse, not Essex."

[3] The Baconians, like WALTER BEGLEY (*Is It Sh.?*, 1903, pp. 167, 288) and E. G. HARMAN (*"Impersonality" of Sh.*, 1925, pp. 111–122), are an exception. According to the former (p. 288), "the best scholars are agreed that the Phoenix=Elizabeth and the Turtle=Essex." The COMTESSE DE CHAMBRUN (*Sh. Actor-Poet*, p. 196) in 1927 was convinced that in the *P. & T.* Sh. "commemorated his loving admiration for Robert Devereux"; but by 1935, as shown above, she had changed her mind.

becomes the pure ideal again. For the present, he has adopted justice as rule of action, inspired doubtless by love, yet contrary to its idea. He therefore signs his name to the poem thus—'Wm. Shake-speare' "—rather a cloudy discussion and a cloudier ending.

WYNDHAM (ed. 1898, p. 258) thought it "impossible to understand exactly what these poems [in Chester's book] are about. But it is interesting to note that they all contain attacks on Time and that they all draw on the catchwords of Platonism." Almost simultaneously LEE (*Life*, 1898, pp. 183 f.) was writing: "The poem may be a mere play of fancy without recondite intention, or it may be of allegorical import; but whether it bear relation to pending ecclesiastical, political, or metaphysical controversy, or whether it interpret popular grief for the death of some leaders of contemporary society, is not easily determined." In a footnote he suggested that it is a "fanciful adaptation" of Matthew Roydon's elegy on Sidney "without ulterior significance." This latter suggestion reappears in the text of his 1916 *Life* (p. 272): "[The] closest affinity [of the *P. & T.*] seems to lie with the imagery of Matthew Roydon's elegy on Sir Philip Sidney, where the turtle-dove and phoenix meet the swan and eagle at the dead hero's funeral, and there play rôles somewhat similar to those [of Sh.'s birds]." The elegy in question was first published in *The Phoenix Nest*, 1593 (ed. Rollins, 1931, pp. 9–16), and thence in Spenser's *Colin Clout* volume, 1595. In each it is anonymous, though Roydon's authorship is generally accepted.

DOWDEN, editing the *Poems* in 1903, wrote (p. lxi): "Shakspere, like his fellow-poets, endeavours to do justice to the prescribed theme; his general intention is to celebrate the decease of two chaste lovers, who were perfectly united in an ideal passion; but he omits one motive of which Marston makes much—the birth of the new phoenix, ideal Love, from the ashes of the chaste and impassioned birds. If actual persons were allegorised, it must not be assumed that the fiery transmutation typifies death in the literal sense of the word."[1] But such conclusions were too tame for VON MAUNTZ. In 1893 (*Jahrbuch*, XXVIII, 308–310) he argued at length that the poem is complementary to the *Sonnets*, and is indeed "a symbolic representation of Shakespeare's estrangement" from the Friend, or the Earl of Southampton. The Phoenix is the earl, the Turtle-dove Sh. To the funeral obsequies of their friendship the bird of loudest lay invites all chaste birds, or good people, whereupon follow four stanzas with allusions to persons who are interested in the estrangement. Excluded are the shrieking harbinger, who helped bring it about, and all tyrant birds with the exception of the eagle, feathered king. This latter is a discreet, indirect reference to Queen Elizabeth, by which Sh. means, "You are indeed a tyrant, but I dare not fail to invite you, or show you my anger, because you *are* the queen." Ll. 13–16, on the swan, though somewhat obscure, are a reference to Elizabeth Vernon, who will sing the swan-song of her love for Southampton; and, in connection with Sonnets 33–35, they indicate that Sh.'s estrangement from the earl came in 1595 and that the poem was written about 1595–1596. Other over-ingenious details follow, as that ll. 17–20 on the

[1] A similar interpretation by DOWDEN appears also in Craig (ed. 1905, pp. xxvi f.).

"treble-dated crow" refer to Greene, who had called Sh. "an upstart crow." The interpretation is repeated in von Mauntz's edition of Sh.'s *Gedichte*, 1894, pp. 157 f., 319–322, with the added detail that Sh. made use of Ovid's *Amores*, II.vi, which begins, "Psittacus . . . Occidit—exequias ite frequenter, aves! Ite, piae volucres. . . . Omnes, quae liquido libratis in aere cursus, Tu tamen ante alios, turtur amice, dole! Plena fuit vobis omni concordia vita, Et stetit ad finem longa tenaxque fides."[1] The funeral obsequies, the selection of the dove as the representative of faithfulness, the unusual comparison of a bird's song to the sound of a trumpet, and still other smaller correspondences with Ovid cannot, he insists, be accidental; and the borrowing from the *Amores* merely reinforces his other arguments for a date of composition about 1595–1596. It will be seen that von Mauntz takes no account whatever of the part played by Chester's own book in Sh.'s *P. & T.*

Fantastic as his explanation is, he surpassed it in 1903 when, in his *Heraldik in Diensten der Sh.-Forschung* (pp. 163–311), acknowledging an indebtedness to BRANDL,[2] he argued that the poem (1601) is Sh.'s lament for the death of Marlowe (1593) and particularly for the loss of his great blank-verse. The various birds are suitably identified, the eagle as Spenser, in whose heraldic device that bird figured; the "treble-dated crow," for a similar reason, as Nashe; the owl as Harvey; the swan as Sh. This theory, which has met with no acceptance, was roughly assailed by FAIRCHILD (*E. S.*, 1904, XXXIV, 308–315). He writes (p. 313) that it "is absolutely without value. It does not explain a single difficult passage. It hangs by the merest thread of chance coincidence of external fact and in no respect upon anything embodied in the poem itself." Likewise WOLFGANG KELLER (*Jahrbuch*, 1903, XXXIX, 285) in a review confesses that he finds the poem altogether obscure, but that von Mauntz's theory removes none of the obscurity.

FAIRCHILD's own explanation appeared in 1904 (*E. S.*, XXXIII, 337–384). The *P. & T.* (pp. 346 f.) "belongs to that class of poems connected with the institution (real or otherwise) known as the Court of Love. It has a twofold source, stanzas (I–V) especially being suggested by Chaucer's poem *The Parlement of Foules*, part IV (ll. 323 to end); the remaining stanzas (VI–XVIII) being adapted to these from the emblem literature and conceptions of Shakespeare's period. . . . [P. 350] *The Parlement of Foules*, while unquestionably belonging to the Court of Love literature, departs in several respects from the set traditions. The prominence of birds 'as erotic symbols' is especially noticeable. The Court of Love commonly closed with a service sung by birds in honor of the God of Love, and this feature seems to have been selected as a prolific source for poetic material. It is that which affords the central situation in *The Phoenix and Turtle*. . . . [P. 376] The features which specially

[1] GREENWOOD (*Sh. Problem Restated*, 1908, p. 522) likewise cites the *Amores*, but with no reference to von Mauntz.

[2] But in his *Shakespeare*, 1922, pp. 151 f., Brandl calls the *P. & T.* an occasional poem of obscure meaning, lamenting the death of a pair of lovers. He adds that Sh., by allowing the poem to appear in a volume honoring Salisbury, an insignificant Maecenas, showed his gratitude to one who was a patron of poetry.

characterize the Court of Love . . . make it apparent . . . that this poem falls readily into this class. This is because the symbols employed in it, the peculiar manner of their arrangement, the subject itself, and the method of treatment, all harmonize with the dominant conceptions of the class as seen in their later development. This theory, moreover, affords a most inviting field for conjecture, which is not entirely unsupported by historical evidence. Courtly love is said by Mott to have been declared incompatible with marriage. That something of the conception came to Shakespeare as a lingering heritage, which was finally vitalized by the great preceptors of love, is not, perhaps, an altogether baseless supposition. . . . [Pp. 381 f.] The one indisputable fact . . . is that *The Phoenix and Turtle* is a poem of a common class and that that class is the Court of Love. Viewed in the light of this fact and of the evidence generally which has been presented, the logical *inference* is that Shakespeare, in company with Jonson, Chapman, Marston, and some unknown writer, contributed verses for a volume all of which were upon a conventional Court of Love subject, though not all written in precisely the same conventional manner. In the light of the evidence adduced, therefore, and of the prevalence of certain dominant conceptions, and of the common use of phrases and of such words as 'constancy,' 'rarity,' 'wonder,' 'urne,' etc., found in the companion poems, we conclude that *The Phoenix and Turtle* was written, possibly as a Valentine-poem (without explicit reference) to Sir John Salisbury, but most probably simply in compliance (such as is adequately paralleled) with a prevalent literary vogue, which encouraged the writing of Court of Love poems of a modified character; that it has no recondite meaning beyond that involved in the historic conditions of its production; that it contains no allusions either to the poet's own life or to that of another; and, finally, that it contains the confession of metaphysical conceptions only to the extent to which they would be implied by an emotional interest in a peculiar form of poetic activity, devoid, however, of any explicit intellectual formulation. . . . [Pp. 383 f.] [In Chaucer's *Parlement of Foules*] we have the source of suggestion, in part, for Shakespeare's poem. The remainder . . . was doubtless adapted from the emblem literature and conceptions of the period. . . . On the assumption of emblems as completing the suggestion . . . [we acquire] a reasonable explanation of Shakespeare's departure from his usual style, as manifested in the peculiar Platonic and epigrammatic qualities of *The Phoenix and Turtle*. Conciseness was the cardinal virtue of emblems; and the subtleties of love afforded a subject of perennial interest. No other poem by Shakespeare possesses the same peculiar epigrammatic quality; and none is so manifestly indebted to emblems for its suggestions."

The interest and value of Fairchild's article are usually admitted by critics, even when they fail to accept all its conclusions. Thus BROWN (ed. 1913, p. xxvi) is of the opinion that in Sh.'s verses "one detects the influence of the conventions of the 'Courts of Love,' the Birds' Parliament, and the Platonic theories of the Renaissance"; LEE (*Life*, 1916, p. 272) asserts, "Chaucer's 'Parliament of Foules' and the abstruse symbolism of sixteenth-century emblem books are thought to be echoed in Shakespeare's lines"; and FEUILLERAT (ed. 1927, p. 184) agrees that "some of the resemblances with Chaucer's *Parlement of Foules* are striking enough," though he wonders "whether it is neces-

sary to find any particular source at all for Shakespeare's use of the different emblems of the allegory, for they were part of the symbolical language of the time."

Somewhat earlier—in the *Shrine*, May, 1902, pp. 34–37—DOWNING developed his 1890 thesis so as to give an abstruse explanation of the poem in terms of Sh.'s own philosophy: "Upon careful inspection of Shakespeare's poem, and of the poems by Marston and Chapman upon the same subject, it becomes clear that the Phoenix is symbol of the Ideal, and the Turtle symbol of the Idealist; and when one finds Chapman directly comparing himself to the Turtle, and making open profession of his devotion to the Phoenix or Ideal, it is strongly suggested thereby that Shakespeare also, in his poem, is making a less direct and open profession of idealistic faith, that the Phoenix is his Ideal also, and that he also sees himself in the Turtle. This should appear an interesting possibility, because it is not uncommonly thought—it is, indeed, the orthodox view—that Shakespeare, as a tranquil mirror of nature, had no ideal. The intimate spiritual relation of pseudo-identity described by Shakespeare as existing between the Turtle and Phoenix, the Idealist and the Ideal, must now inevitably recall to mind the similar relation of pseudo-identity represented by the poet as existing between himself and the beautiful youth of *The Sonnets*. Amid the various significance of *The Sonnets* have we, then, there Shakespeare figuring in person as the Turtle or Idealist, while his Phoenix or Ideal assumes human form as the beautiful youth? The question involves a prolonged examination of *The Sonnets*, but with resultant prolonged answer only, I think, in the affirmative. And the answer, with the many elucidations of the more spiritual meaning of *The Sonnets* which it involves, renders it not only certain that Shakespeare had an Ideal, but that his devotion to it was of the intense kind exemplified in the devotion of the Turtle to the Phoenix. But the spirit of comparison cannot stop at this point; the relations of the Turtle to the Phoenix inevitably suggest the relations of Orsino to Viola, of Ferdinand to Miranda, of Florizel to Perdita, even of Leontes to Hermione, and certainly of Posthumus to Imogen. And in all these cases it appears, upon examination, that the story of the Turtle and Phoenix, of the Idealist and his Ideal, is reproduced in human types. And the due consideration of these types, and of the plays in which they appear, leads to the conclusion that Shakespeare had not only an Ideal to which he was devoted, but that he thought much and long about it; that he had, in short, a philosophy of the Ideal, which in his works, with due regard to immediate pleasure to be afforded by them, he could only convey symbolically. Finally, the love of Shakespeare for his Ideal is to be found reflected in his works not symbolically alone. If you would seek its monument, Circumspice! We shall find him telling us himself that his works are a direct manifestation of his Ideal, wrought by him in devotion to it, and under its immediate inspiration. Thus the relations of the Phoenix and Turtle, the Ideal and Idealist, receive a supreme illustration. . . . Shakespeare's Phoenix or Ideal he characterises as—

> 'Beauty, truth and rarity,
> Grace in all simplicity.'

In *The Sonnets* he reduces these expressions to 'Fair, kind and true in one.' . . .

An Ideal thus constituted is the perfect, all-comprehensive, absolute Ideal of the human spirit."

Equally esoteric is J. M. (*Sh. Self-Revealed*, 1904), who (p. 114) "can explain the enigma of the 'sphinx.' The enigma of this poem and the enigma of the Sonnets are one. . . . [Sh.] was the lover—the Turtle Dove; he loved Beauty —the Phoenix; he died to posterity (as far as his own efforts to get Fame were concerned) in witness of the purity of his love—he was Love's Martyr. Whereas 'Ignoto,' Marston, Chapman, Jonson, write their 'new compositions on the first subject, viz., the "Phoenix and Turtle," ' with eyes fixed on Chester's poem, Shakespeare writes his with eyes fixed on his Sonnets." Further light is shed thus: "[P. 122] Since he began to write the Sonnets, in 1594—if not earlier,—Shakespeare had been struggling against what he considered his great failing—his passion for Fame. He felt that he ought to love the Beautiful and Good for its own sake. He felt that his thoughts of Fame prevented the perfecting of his love and perception of Truth and Beauty. At length an occasion presented itself which affected him so greatly as to cause him to come to close quarters with this enemy of his highest self, and put to the proof whether Love of Beauty or Lust of Fame were to prevail. About 1600–1601, Chester (evidently one of his friends), brought to him the poem 'Love's Martyr.' . . . [Pp. 123 f.] Chester's request brought to a climax Shakespeare's struggle against his consuming passion: it was in no sudden heat of enthusiasm that the 'Phoenix and Turtle' was written. . . . That struggle we shall not attempt to picture. We shall merely point out that he was the man who had written of himself and his work . . . [Sonnet 62]. None knew better than he—none knew so well—of the Beauty and Truth that was enshrined in his work; and how wishful he was too to receive the credit of it, let the *passion* in this sonnet witness. It was through being intensely human that he so thoroughly understood human nature. But great though his passion, his faithfulness to his ideal proved greater. What a compound was he: what intellect; how tender a conscience; what passion; what firmness of will! Such a trial as he had gone through, and such a resolve as he had formed, must have had a permanent effect on him; and that effect is shown in his plays. That a great and sudden change in Shakespeare's self occurred about 1601, immediately after which year begins the great series of tragedies, has long been recognised. The decision registered in the 'Phoenix and Turtle' was the cause. . . . [P. 126] 'Hamlet' was the first play written after the 'Phoenix and Turtle,' and it reflects the experiences through which the writer had just passed."

WOLFF (*Shakespeare*, 1907, I, 280 f.) objects to all attempts at giving the poem a metaphysical, spiritual, or political interpretation.[1] They seem to him profitless; and, indeed, the *P. & T.* deserves mention, not for any intrinsic value, but because it shows a side of Sh.'s character otherwise unknown, its interest lying simply in the fact that Sh. made use of the allegorical stuff common in the medieval bestiaries. POOLER (ed. 1911, pp. xci f.) also has little regard for symbolical explanations: "After all, it is possible that Chester meant what he said on his title-page, and in his book. The Phoenix may represent love, and the Turtle constancy, *i. e.* faithfulness to the memory of his dead turtle. The love between the Phoenix and the Turtle shows no sign of pas-

[1] But see p. 582, below.

sion. They were united in will and in deed; and the object of their self-immolation was attained when a new and more beautiful Phoenix arose from their ashes. This too seems to be the subject of Shakespeare's poem, though it might, as far as could be seen without Chester's guidance, have been written as an elegy on two lovers who died unmarried or at least childless. . . . Were Shakespeare and his fellows expected to write the usual complimentary verses as an introduction to Chester's poem, and did they, after consultation, decide to save their credit by substituting independent studies of Love and Constancy?"

BROWN (*Poems by Salusbury and Chester*, 1913) presents many new facts about the life of Sir John Salusbury of Lleweni, Denbighshire (1566?–1612), and about two manuscripts at Christ Church, Oxford, containing (p. xxvii) "Welsh verse composed by various bards in praise of members of the Salusbury family" and English verses by Salusbury himself, Chester, Jonson, and others. Though he was unsuccessful (pp. lii–liv) "in discovering *who* Robert Chester was, the Christ Church MS. gives us much additional information concerning his relationship to . . . Sir John Salusbury. His poems in this MS. . . . were clearly written in the neighbourhood of Lleweni, the seat of the Salusburys in Denbighshire," and many deal with Sir John's relatives. "Chester may have been installed in the Salusbury household . . . as family chaplain. . . . He was in any case a person of humble social station and his relation toward his patron, though familiar, was always that of a dependant. . . . The recognition that . . . Chester was merely a satellite and dependant, helps us to understand how the publication of *Loves Martyr* . . . must have come about. Chester himself would hardly have been able to secure contributions from Shakspere, Jonson, and the others, to grace his volume. On the other hand, Salusbury, with the rank of a Knight and with his position as Esquire of the body to Elizabeth, would meet with no difficulty in soliciting these poems. . . . One may most easily account for the publication of *Loves Martyr*, then, by supposing that Sir John Salusbury, in order to gratify the literary ambition of Chester, who was his friend as well as his dependant, took the MS. . . . to London, asked a few of the most prominent poets . . . to lend their names and verses to the success of the volume, and then sent it to the printer." *Love's Martyr* (p. liv) "falls easily into three general divisions: (1) The Allegory of the Turtle and Phoenix, which consists for the most part of a dialogue between the Phoenix and her instructor, Dame Nature; (2) 'The Birth, Life, and Death of honourable Arthur King of Brittaine,' a narrative composed on the basis of the Elizabethan Chronicle Histories; (3) a series of 'Cantoes' (i. e. lyrics) addressed to the Phoenix by the 'Paphian Doue.'" The second division has no connection with the allegory of the *P. & T.* It is, however, continued in the third part, where the Turtle (p. lv) "is himself the speaker and addresses the Phoenix in terms of ardent passion." In brief, the allegory tells how the grief-stricken Turtle is consoled by the Phoenix, and how (pp. lviii f.) "both birds set to work light-heartedly to build the pyre upon which they propose to burn both their bodies 'to reuiue one name.' After prayers to Apollo they enter the flame . . . and are consumed. . . . The conclusion leaves us uncertain whether to weep over the funeral pyre of the burned birds or to offer congratulations upon the birth of another Phoenix." Brown argues (pp. lix f.) that "the

meeting of the Turtle and Phoenix is intended to represent a nuptial union," and that the flame into which they plunged "was kindled by the torch of Hymen"; in other words, that Chester is referring to the marriage of Salusbury and Ursula Stanley[1] in December, 1586, and the birth of the female Phoenix, their daughter Jane, in October, 1587. Hence (p. lxix) "*Loves Martyr*—or at least that portion of it which is concerned with the story of the Turtle and Phoenix—must have been written more than a decade before its publication in 1601. . . . Harry [Salusbury], the next child, was born in September, 1589, but the poem makes no reference to any male issue of the Turtle and Phoenix . . . although one readily sees that the birth of a second child would have been difficult to reconcile with the allegory of the Phoenix." The poems signed "Vatum Chorus" (p. lxxi) "suggest that Sir John Salusbury was not only the person to whom the 'Essaies' were dedicated . . . but that he was also the subject of them. When we turn to the 'Essaies' themselves we note the tone of friendly regard in which several of the poets refer to the Turtle-dove, as to a familiar acquaintance. Particularly is this the case with Ben Jonson. . . . It is clear that to Jonson both Turtle and Phoenix were living persons—man and wife—with whom he stood on terms of acquaintance, perhaps even friendship. . . . Marston's contribution differs from all the others in singing the praises 'of a most exact wondrous creature, arising out of the Phoenix and Turtle Doues ashes.' This creature was, of course, the 'princely Phoenix' whose birth Chester announced in his 'Conclusion' . . . [and who], he informs us, 'now is growne vnto maturitie' [i. e. Jane Salusbury, who was fourteen in 1601]. . . . [Pp. lxxii f.] Shakspere differs essentially in his treatment of the allegory from the other members of the 'Chorus Vatum' and also from Robert Chester. . . . In his poem the note from first to last is funereal. A Requiem is sung for the Phoenix and Turtle; and over the urn which encloses their ashes is pronounced a Threnos. . . . Again, though the central point in the myth of the Phoenix is the resurrection from the ashes, Shakspere holds out no such hope for either Phoenix or Turtle. . . . [The third stanza of the 'Threnos'] is especially remarkable, for it flatly contradicts Marston and Chester, both of whom . . . give account of a fair creature which issued from the ashes of the Phoenix. To reconcile Shakspere's allegory either with *Loves Martyr* or with the other 'Poetical Essaies' is thus manifestly impossible. Also, besides these contradictions in matters of fact, his lines contrast sharply with the other poems in their detached and impersonal tone. One searches in vain for any such familiarity as is displayed in Ben Jonson's reference to 'our Doue.' The Turtle and Phoenix are declared 'Co-supremes and starres of Loue,' but their love is set forth in abstract and philosophical terms. Indeed, in spite of its ingenuity and its epigrammatic brilliance, the poem as a whole impresses one as frigid and perfunctory." This coldness cannot be fully accounted for by the conventionality of the figures employed. "The answer which readily suggests itself is, that Shakspere's relations with Sir John Salusbury were less close than those of Jonson, Marston, and Chapman, so that his lines on the Phoenix and

[1] Ursula was the natural daughter of Henry Stanley, fourth Earl of Derby, a fact which ABEL LEFRANC (*Sous le masque de "Wm. Sh." Wm. Stanley VI^e Comte de Derby*, 1918, I, 93, 150 f., 182) finds of great significance.

Turtle were a matter of courteous compliance rather than a tribute to a personal friend. The complete absence of personal allusion which one notes with surprise in Shakspere's contribution is satisfactorily explained only on this hypothesis."

HERFORD (*Sketch*, 1923, p. 25) accepts Brown's interpretation. So does ADAMS (*Life*, 1923, pp. 341 f.), with the added suggestion that "Shakespeare seems not to have read Chester's tedious poem far enough to have unraveled its cryptic meaning. . . . Accordingly, in his haste jumping to the conclusion that the two birds died in reality 'leaving no posterity,' he wrote a graceful funeral song, in which, in the metaphysical style of John Donne, he played with the ideas that marriage makes two into one and that 'One is no number.'" Just so in the opinion of FEUILLERAT (ed. 1927, p. 182): "Shakespeare alone of all the contributors does not seem to have clearly understood . . . the real meaning of the allegory." On the other hand, LEE (*Life*, 1916, pp. 272 f.) thinks that "the internal evidence scarcely justifies the conclusion that Shakespeare's poem . . . was penned for Chester's book. . . . The resemblances with the verses of Chester and his other coadjutors are specious and superficial and Shakespeare's piece would seem to have been admitted to the miscellany at the solicitation of friends who were bent on paying as comprehensive a compliment as possible to Sir John Salisbury."

Such, too, is the position of GOLLANCZ, chronicling (*T. L. S.*, Jan. 26, 1922, p. 56) his discovery of "a manuscript volume of over 170 leaves belonging to the early seventeenth century," which contains plays, poems, and other items largely by members of the Salusbury family. Among them are verses congratulating Heming and Condell upon their publishing of Sh.'s First Folio in 1623, possibly written by Sir John Salusbury's eldest son, Henry. Gollancz gives his conclusions as follows: "Although certain baffling problems in respect of Shakespeare's poem still remain undetermined, we may be sure that Chester's Phoenix and Turtle stood for Ursula Stanley and Sir John Salusbury, and that his allegory had reference to their marriage. Shakespeare's poem, however, in its purport seems so utterly apart from the other poems in the collection as to lead to the impression that, though added to the volume, it may have been originally written as an elegiac poem on some other love-story—a Phoenix and Turtle united in death, and 'leaving no posterity.' Sir John Salusbury . . . evidently held a recognized position as poet and patron of poets. . . . We may safely infer that Sir John Salusbury was known to Shakespeare, and that the poet was willing to help forward Salusbury's *protégé*, Robert Chester, . . . [by penning] a poem on some theme of 'The Phoenix and Turtle,' or to allow a poem already written for some other purpose to figure among the compositions consecrated" to Salusbury. In a later article on the same manuscript (*T. L. S.*, Oct. 8, 1925, p. 655) Gollancz announces that he has found another version of the ode Jonson contributed to *Love's Martyr* with an entirely different "Prelude":[1] "The great Ode had certainly circulated in manuscript before the appearance of 'Love's Martyr' in 1601. The last line . . . is quoted in 'England's Parnassus,' 1600 [ed. Crawford, p. 198]." "Whatever may have been the re-

[1] For another copy, described as the "first draft" and printed from "a 17th century MS.," see THORN-DRURY'S *Little Ark*, 1921, p. 1.

lationship between Shakespeare and the Salusbury family, it is safe to assert that Sir John Salusbury, his son Sir Henry, and his grandson Sir Thomas were proud to number Ben Jonson among their cherished friends."

MATHEW (*Image of Sh.*, 1922, pp. 114 f.) comments on Brown's thesis: "The title page [of *Love's Martyr*] . . . has been taken as meaning that Sir John Salisbury and his wife were the Turtle and the Phoenix, and this may have been an old view, for Father Henry More, telling a ghost-story in his *History of the English Province of the Society of Jesus*,[1] written in 1660, says 'Lord Stourton called his wife, a daughter of Edward, Earl of Derby, and sister to the Stanley whose epitaph Shakespeare wrote.' . . . Father Henry More may have thought that Poems must be founded on fact, and (if he referred to this Poem) he was probably wrong in thinking that Ursula Stanley and Anne Lady Stourton were sisters. This Poem was stated to be a poetical essay written on a particular theme, and this dedication to Salisbury may have been merely a compliment without any reference to his private affairs. If Shakespeare wrote these beautiful Verses he never wrote anything else like them. . . . He may have echoed Donne's brooding austerity. This is one of Donne's themes, as in *The Relic*, and in *The Funeral* in which he described himself as Love's Martyr. This Poem (if indeed it is Shakespeare's) could not have been written by him when he was young enough and foolish enough to write" the narrative poems and the early sonnets.

RANJEE [R. G. SHAHANI] (*Towards the Stars*, 1931) writes exuberantly of the merits of the poem. It has (pp. 11 f.) "supreme poetic quality. . . . The supposed blemishes of the poem are really the secret of its beauty. The greater the critic's knowledge, the more wondrous will this poem appear. It is difficult to speak without extravagance of the seductive bouquet of these verses. . . . This poem concentrates as in a dew-drop the mellow philosophy of a life-time's devotion. The study of it is an education in itself." Again (p. 33), "The lyrical note is too poignant. Our poem breathes something more than personal heart-ache—rather something of the cosmic tragedy of love." It (p. 57) "would alone suffice to confer immortality on its author." Finally (pp. 59–62), "The first thing that impresses me about the poem is its fearless, uncompromising assurance. It is a *brave* poem. There is nothing quite like it in all English literature. . . . The language of a Tennyson or Browning seems hollow in comparison. The mist that shrouds the meaning is illumined by an inner fire—like the mystic fire in the heart of the opal. In what other poem in the whole of English literature do we find this effect? . . . The academic aroma of this poem greatly enhances its charm. The allusiveness is truly delightful. . . . There is, further, a quality about the poem which is hard to define. It can only be felt. It is after a life-time of culture that we become human. Shelley, with all his gossamer web of dreams, never attained the height of the solid earth. He was not of the celestial fibre of our poet—tenuous as moonbeams yet strong as steel. Our poet has the note of humanity—the highest of all—in the supreme degree. It is the summit of the human adventure. The elusive Platonism of the poem is another of its precious features. It seems like a voice from beyond the limits of normal human experi-

[1] [*Historia missionis Anglicanae Societatis Jesu*, which I have not seen.]

ence. Finally, there is a heroic and exultant ring about the poem—resignation, yet triumph. . . . It may be vouchsafed to others do [*sic*] discern further beauties in the poem, for it is as full of magic fire as the urn of heaven. The selfless loyalty that it breathes awakens 'thoughts too deep for tears.' Does the reach of poetry extend further?"

This breathless eulogy from India is all the more noteworthy because it was not inspired by the great name of Sh., in whose authorship, indeed, Ranjee disbelieves. In his preface (p. 11) he confesses to "grave surprise" that the *P. & T.* "is commonly accounted as a product of Shakespeare's youth," whereas its distinctive feature is "singular maturity of thought." Sh., however, was born in April, 1564, and the poem is almost universally supposed to have been written in 1600 or 1601, when he was a middle-aged man of about thirty-six. Hence Ranjee's argument completes a circle when he assigns the authorship to John Fletcher, who, he asserts (p. 57 n.), "was 25 years of age at the date of this publication." (Actually, since he was born in December, 1579, he was about twenty-one.) Sh.'s authorship is rejected (pp. 49–54) because the poem (1) has an academic tone; (2) embodies an apotheosis of love found nowhere else in his work; (3) differs verbally and spiritually from his style; (4) stresses a "note of mysticism" which he lacks; (5) places an "unwavering trust . . . in what is called love" that strongly contrasts with Sh.'s "somewhat tepid patronage of the passion"(!); and (6) treats the phoenix very differently than in the numerous references to that bird in Sh.'s genuine works.

For reasons equally untenable the author is said to be Fletcher, who, accordingly (p. 57), must now "be ranked among the supreme poets of the world." He was (p. 55) "a scholar of academic training, not without a suggestion of the courtly lover. All his work is saturated with the love element. And it would not be incorrect to call him the apostle of the heart." Parallel passages from *The Mad Lover* and *The Pilgrim* are cited (pp. 55 f.) in support, the former running (in part),

> If a tear escape her eye,
> 'Tis not for my memory,
> But the rights of obsequy,

and the latter,

> These sacred lie
> To virtue, love, and chastity,
> Our wishes to eternity.

But as the plays in question date about 1616 and 1621 respectively,[1] the parallels (some of which "can scarcely be a mere coincidence") are of no significance —unless as showing that Fletcher was imitating Sh.

Hardly more successful is Ranjee's explanation of the poem, at least to the present writer. To be sure, he remarks that (p. 11) "those who call this poem obscure and even unintelligible . . . are but admitting their own limitations," that (p. 33) it is "self-interpreting," and that (p. 35), "in fact, the poem is

[1] According to E. H. C. OLIPHANT, *Plays of Beaumont and Fletcher*, 1927, pp. 505 f. A. H. THORNDIKE's opinion (*Maid's Tragedy and Philaster*, 1906, p. x) is "c 1618" and "c 1621."

crystal clear when once the subtle allusions are grasped." But that "crystal clear" is a slight exaggeration appears from his comments (p. 47) on ll. 59–61: "To me the stanza is perfectly clear, but directly an attempt is made to translate it into the dialect of thought called commonsense, all meaning vanishes. The poet has expressed his idea simply and perfectly." Nor does he inspire confidence in a reader who notices his remarks (p. 39) on l. 6: "'Foul'... does not mean vile or ugly or anything of the kind, but simply a bird (the fowl). Jonson too calls the owl 'the foul bird.'" Ranjee everywhere assumes that Fletcher wrote the verses in open imitation of a *Phoenix Nest* elegy on Sidney (see p. 570, above), and he ignores the significance of their appearance in Chester's *Love's Martyr*, a work eccentrically characterized (p. 49) as belonging "to the class of publications called Miscellanies, more or less in vogue at that time. The several poems that it contains are ascribed to Shakespeare, Ben Jonson, Chapman, and several others. In later times it became the fashion to connect the poem with the name of Shakespeare." Such statements, apparently made without reading—or even looking at—the book in question, give fair warning that Ranjee's interpretation is altogether impressionistic and subjective.

He finds (pp. 35 f.) that "the main intention is . . . an offering of divine honours to the mutual loyalty of married souls. . . . Two hearts that beat as one is the consummation the poet demands, despite gods or men." Ll. 29–36 express what to the poet "is *the* finality—nothing else matters. *Amor vincit omnia*." Various phrases are said to be derived from scholasticism. For example (p. 42), l. 32 "shows kinship in thought with the dialect of Trinitarian Doctrine. It means: duality transcended into unity"; while (p. 44) "the words 'Property was thus appalled' mean that there was a logical conflict with the very concept of 'proprium.' Existence in its metaphysical aspect was scandalised at this impossible condition." Other words "are taken from alchemy."

EDWARD GARNETT, in a letter prefixed to Ranjee's book, agrees that Sh. is not the author of the *P. & T.*, and inclines to Fletcher. On the contrary, G. W. KNIGHT, reviewing it in the *Criterion*, April, 1931, pp. 571–574, dissents, though he praises Ranjee's critical thesis.[1] In his own work, *The Imperial Theme*, 1931, he advances (pp. 349 f.) new interpretative ideas. In Sh.'s *Troilus and Cressida* and *Antony and Cleopatra* "extreme love-consciousness is considered a kind of death. . . . In death there is no unfaithfulness. Troilus forecasts the vision of *Antony and Cleopatra* in thus associating death and Cressida. . . . Moreover, this is the very theme of *The Phoenix and the Turtle*. . . . [It] and *Antony and Cleopatra* are reciprocally illuminating. . . . Their vision is . . . a 'fearless, uncompromising assurance.' It is an assurance of immortality, in terms of 'death' and 'love.' These are shown as synchronized, mated in time." Knight's notion is developed at length in a discussion of "The Shakespearian Aviary" appended to *The Shakespearian Tempest*, 1932 (pp. 320–324): "I have observed instances where birds are metaphorically

[1] In the *Aryan Path*, Feb., 1933, p. 133, Knight calls "his recent essay" on the *P. & T.* "one of the finest pieces of Shakespearian commentary I have read."

related to qualities specifically human. There is one instance where what must be considered a specifically human theme is given an exact and comprehensive 'bird' formulation. I refer to *The Phoenix and The Turtle* . . . [which is] a compressed miniature of . . . [*Antony and Cleopatra*]. Its theme is the same: the blending of duality in unity, of life and death in love's immortality. . . . One of Shakespeare's finest visions is well embodied in *The Phoenix and the Turtle.* Our bird references will help our intuitive understanding of the poem. It is a vision of love's aspiring immortality, upwinging beyond the world of appearance and multiplicity to the air and fire and music of union, the empyrean of divinity. . . . [Ll. 1–4 quoted.] This opening stanza, perhaps, may be best explained by saying that it suggests the quality of the *Romeo and Juliet* vision. The detailed analogy, however, is not close or very valuable. Next, we have *Macbeth.* . . . [Ll. 5–8 quoted.] 'Harbinger,' 'fiend,' 'augur,' 'fever'—all call to mind the same words in *Macbeth;* and 'precurrer' also more indirectly recalls the play. Thus are our 'evil' birds to be warded off, as evil forms of life are charmed away from Titania's bower, to give place to Philomel's music. Thus, in a *Cymbeline* stanza. . . . [Ll. 9–12 quoted.] I have already observed how the eagle is a bird of grandeur. In *Cymbeline* he is very important, both as the Roman eagle and as Jove's bird, occurring in the Vision of Jupiter. . . . [*Cymbeline*, V.iv.115–119, quoted.] He occurs in other resplendent passages throughout the play. So all tyrannic birds are to absent themselves; even, perhaps, falcons, in so far as pride may be guilty and earthbound rather than pure air and fire. Next, we have the swan. . . . [Ll. 13–16 quoted.] 'Defunctive music,' 'death-divining.' Now we are in *The Merchant of Venice:*

> Let music sound while he doth make his choice;
> Then, if he lose, he makes a swan-like end,
> Fading in music. (III.ii.43)

Music is truly 'death-divining' in Shakespeare, especially in the final plays. The swan is indeed apt here: symbol of white purity and music-in-death. Next we have the 'crow,' often used as a symbol of blackness in Shakespeare, here placed, shall we say, in a *Hamlet* stanza. . . . [Ll. 17–20 quoted.] And then *Antony and Cleopatra.* . . . [Ll. 21–24 quoted.] 'Mutual flame'—fire imagery is powerful here: so later we have love 'shining' or 'flaming' (33, 35), 'stars of love' (51), 'cinders' (55). And the theme here is clearly the offering up of differentiation, slain on the altar of love: 'twain' is resolved by love into 'one,' there are 'two distincts' without 'division' (one of Shakespeare's usual tempest words); 'number' itself is 'slain' (25–8); 'space' and 'distance' are transcended (29–30); each lover was the very being of the other, the 'self' indeed no longer itself; the 'single,' or simple duality of 'nature' was now neither 'one' nor 'two' (33–40). Not merely is dualism transcended into unity, but rather the unity-dualism antinomy is itself transcended. Before such a state, reason fails, 'confounded,' as it sees 'division' melted into unity (42), the 'twain,' still twain, yet now also a 'concordant one' (45–6), a single music—we remember 'the true concord of well-tuned sounds' in a similar context (Sonnet VIII). Such is the mystery of this love-death intercourse. Even 'truth' and 'beauty' falsify the intuition since 'truth' and 'beauty' are buried with the

Phoenix and the Turtle (62–4). They are but mortal categories: yet the very death of 'truth' and 'beauty' creates a third unknown immortality. So fine a mystic paradox vitalizes this bird-song of tragic joy."

WOLFF[1] (*E. S.*, 1932, LXVII, 159) sees a literary allegory involved. He argues (what nobody doubts) that one of the significations of the phoenix was feminine chastity, and that Queen Elizabeth was often associated with the fabulous bird; and refers to a medal struck during her reign which bore on one side an image of the queen, on the other a representation of the phoenix with certain Latin verses. All of which is interpreted as evidence that Sh.'s Phoenix is Queen Elizabeth, his Turtle Sir John Salusbury. How this interpretation squares with Chester's own poem is not clear.

Dealing specifically with Chester (not Sh.) IRMA R. WHITE (*T. L. S.*, July 21, 1932, p. 532) lists about a dozen sources slavishly followed by Chester,[2] and asserts that her discoveries appear "to be taking away the probability of biographical allusion. The curious volume purports to be a translation from the Italian Torquatus Coeliano.[3] This it definitely is not. In the first place, the name Torquatus Coeliano seems to be simply a Latinized form for 'silver-coloured' or 'heavenly dove,' a character which plays a role in the allegory;[4] in the second place, books from which Chester 'translated' are English, published between the years 1557 and 1592. . . . [Chester's] only contribution lay in dovetailing his sources. . . . It would seem, then, that when all the patchwork is fitted together there will be little room for anything other than an Elizabethan adaptation of Platonic allegory concerning Beauty, Love, and Chastity. . . . [His book] is but one of the several Platonic adaptations of the time." How her conclusions about *Love's Martyr* affect the *P. & T.* is a matter which she does not clear up.

In 1936 an entirely new interpretation was made by NEWDIGATE (Jonson's *Poems*, pp. 365 f.). He calls attention to a copy of Jonson's *Love's Martyr* ode

[1] See p. 574, above.

[2] Earlier CHARLOTTE D'EVELYN, "Sources of the Arthur Story in Chester's *Loves Martyr*" (*J. E. G. P.*, 1915, XIV, 75–88), had shown that Chester drew lavishly on Malory's *Morte D'Arthur*, Holinshed, Leland's *Collectanea*, Geoffrey of Monmouth, and John of Glastonbury.

[3] [Thus misleading PALGRAVE, who wrote (Sh.'s *Songs*, 1865, p. 244): "That strange, but strongly Shakespearian piece of fantasy-painting [the *P. & T.*] . . . was probably suggested in some degree by the Italian allegory of *Torquato Celiano*, translated by Chester himself."]

[4] [GROSART (editing Chester, 1878, p. lxviii) writes, "By accident or design Chester has here combined the Christian name of TASSO, and the surname of one of the minor poets of Italy of the same period [i. e. Livio Celiano]." LEE (*Life*, 1916, p. 271) adopts Grosart's explanation. DOWDEN (*Letters*, 1914, p. 288) suggests: "Possibly 'Coeliano' is chosen as connected with *Celare* to *conceal*, or Celia, waggery. ? The motto from Martial refers to the hoax, 'a known book cannot change its lord' (=? author), but an *un*known, like this, may." "Celiano" is mentioned along with Tasso and Petrarch in Nashe's preface to Greene's *Menaphon*, 1589, and in Meres's *Palladis Tamia*, 1598.]

in Bodley MS. Rawl. Poet. 31: "[It] is headed To: L: C: Of: B:; and she can be no other than Lucy Harington, who in December 1594 married the 3rd earl of Bedford. That affords ground for believing that the Phoenix of *Loves Martyr* and Shakespeare's 'The Phoenix and Turtle' is the brilliant figure on whom Drayton, Chapman, Florio, Daniel, Jonson and Donne lavished their praises and their flattery. No one is more likely than Jonson himself to have brought this *vatum chorus* together; and the 'Invocatio' and the lines to Sir John Salisbury are perhaps his work with or without the collaboration of the others. . . . *Loves Martyr*, or rather the story of the Phoenix and Turtle which is there told, is an allegory of married love. It ends with the mating of the two birds and the birth of a new phoenix. The allegory perhaps bears upon the married relations of the earl of Bedford and his countess and the hope of an heir. Lucy was only fourteen years old at her marriage in 1594. There was no child till February 1601, when a son was born, who died soon after his birth." In his preface (p. x) Newdigate remarks that "if we can accept the ascription of the MS." the Phoenix of Jonson's poem "was the countess of Bedford. If she is the Phoenix of Jonson's contributions to *Loves Martyr*, then she is the Phoenix of Chester's poem also and of the poems which follow it, including Shakespeare's The Phoenix and Turtle. The interpretation of Shakespeare's poem is a problem which has hitherto baffled all the scholars." These *if's* (especially the second) seem to me formidable obstacles in the way of accepting Newdigate's theory, but possibly he will remove all doubts in a promised book in which "whatever evidence is forthcoming" will be discussed.[1]

Meanwhile, the riddle of Sh.'s poem has not been, probably never will be, solved to the satisfaction of all scholars.

## The Meter

The *P. & T.*, Feuillerat (ed. 1927, p. 184) notes, "consists of thirteen quatrains in truncated trochaics rhyming abba. The concluding Threnos consists of five three-line stanzas, in octosyllabic trochaics, each stanza having a single rhyme." Lee (*Life*, 1916, p. 272) had described it as "untried metre" with "the rhymes disposed as in Tennyson's 'In Memoriam.' The concluding 'threnos' is in five three-lined stanzas, also in trochaics, each stanza having a single rhyme." He observes that the threnos "is imitated in metre and phraseology by Fletcher in his *Mad Lover* in the song 'The Lover's Legacy to his Cruel Mistress'" (see p. 579, above). Trochaic octosyllabics in the *In Memoriam* rime-scheme occur in Jonson's lyric beginning "Marble, weep, for thou dost cover" (Saintsbury, *History of English Prosody*, 1908, II, 156 n.); the same rime-scheme (but employing iambic, not trochaic, measures) was used also by Raleigh, Jonson, George Sandys, Lord Herbert of Cherbury, and others (the same, II, 90, 131 n., 280 n., 333 f.).

[1] Newdigate has repeated his conjectures in an essay, "The Phoenix and Turtle. Was Lady Bedford the Phoenix?", *T. L. S.*, Oct. 24, 1936, p. 862, and in letters printed in the same, Nov. 28, 1936, p. 996, and Feb. 20, 1937, p. 131. But his theory, at any rate so far as concerns Sh., is still unproved. For some objections to it see the letter in the same, Feb. 13, 1937, p. 111, by R. W. Short.

# *A LOVER'S COMPLAINT*

## The Texts

Whether the *L. C.* rightly belongs to the Sh. canon is, as will be seen, a moot question. The poem appeared in 1609 in a book ($Q_1$) with the following title-page:

[Ornament] / SHAKE-SPEARES / SONNETS. / Neuer before Imprinted. / [Two long rules] / AT LONDON / By *G. Eld* for *T. T.* and are / to be ſolde by *William Aſpley.* / 1609. / [Other copies have the imprint] AT LONDON / By *G. Eld* for *T. T.* and are / to be ſolde by *Iohn Wright*, dwelling at Chriſt Church gate. / 1609. /

Copies with the Aspley imprint are in the *British Museum (facsimile by Jonathan Cape, 1925), Folger (2), and Bodley (facsimile by Lee, 1905) libraries; copies with the Wright imprint are in the British Museum (facsimiles by Charles Praetorius, 1886, and Noel Douglas, 1926), *Bodley, and *John Rylands libraries; copies lacking title-pages are at *Trinity College (Cambridge) and Harvard.[1] Still others are mentioned by Lee (ed. 1905, pp. 64–68). I have not collated those marked with an asterisk.

The sonnets end on sig. $K_1$, which has the catch-word "A." At the top of $K_1^v$ appears the heading, "A Louers complaint. / *BY* / WILLIAM SHAKE-SPEARE. /" The poem then runs from $K_1^v$ through $L_2^v$, ending the volume, with the running-title "Complaint" on the rectos of $K_2$–$L_2$, "A Louers" on the versos of $K_2$–$L_1$, "The Lovers" on $L_2^v$.

Creighton (*Blackwood's*, May, 1901, p. 670; cf. *Sh.'s Story*, 1904, p. 19) finds it "the most damnable of all the recent heresies . . . that the Sonnets were . . . published without his [Sh.'s] leave by a low bookseller, who at the same time annexed the 'Lover's Complaint,'—'with characteristic insolence,' as Mr Sidney Lee thinks. . . . How can any one maintain that the quarto of 1609 had not been prepared for the press by the author himself?" But most scholars do maintain exactly that. Thus Alden (Sh.'s *Sonnets*, 1916, p. viii) writes: "It is a matter of general agreement that the Sonnets Quarto of 1609 was not published under the author's supervision, or corrected with such care as to make it an authoritative text." Brooke (*Sh.'s Sonnets*, 1936, pp. 57, 65) agrees that $Q_1$ "is certainly not a well printed book. . . . There seems to be no evidence that it was even superficially proof-read," "What is certain is that no author or other intelligent person supervised the Quarto."[2]

The second appearance of the *L. C.* was in Benson's 1640 edition of Sh.'s *Poems*, sigs. $G_5^v$–$H_2^v$, a text usually followed by the early editors (see p. 609,

[1] See also Jaggard's *Sh. Bibliography*, 1911, p. 453, for facsimiles issued in 1850, 1862, 1870.

[2] Brooke does not mention the *L. C.* He can hardly have it in mind when he assumes (p. 65) "that Thorpe got his hands upon the actual [manuscript] copy of the Sonnets which belonged either to Shakespeare or to his friend." In *P. Q.*, 1931, X, 393–395, Tannenbaum has discussed "The 'Copy' for Sh.'s *Sonnets*."

below); but LINTOTT in 1711, STEEVENS in 1766 (*Twenty of the Plays of Sh.*), and MALONE in his 1780 and 1790 editions reprinted the $Q_1$ version. On his title-page Lintott calls the poem "A Lover's Complaint of his Angry Mistress," thereby reversing the sex of the "lover." From 1780 down to the present day almost all editions of the poems that pretend to be more than "selections" have included the *L. C.*, a notable exception being RIDLEY's (ed. 1935). In general, however, it has been excluded from editions that are called *Sh.'s Sonnets*. Though it appeared in 1822 in the Whitehaven *Sonnets* (along with the *P. P.* and certain songs from the plays), MOXON's 1830 edition, the first to give the *Sonnets* separately, omitted it; and his example was followed by the editions—to name some of the more important—of ROBERT CARTWRIGHT (1859), TICKNOR and FIELDS (1865), T. D. BUDD (1868), J. R. OSGOOD (1877), EDWARD DOWDEN (1881, 1887, 1899, 1905), W. J. ROLFE (1883, 1896, 1905), THOMAS TYLER (1890, 1899), SAMUEL BUTLER (1899), T. S. MOORE (Ballatyne Press, 1899), H. C. BEECHING (1904), C. M. WALSH (1908), JOHN HARROWER (1913, 1923), R. M. ALDEN (1916), A. H. BULLEN (1921), E. B. REED (1923), T. G. TUCKER (1924), JOSEPH AUSLANDER (1931), MARGARET FLOWER (1933), HARPER and BROTHERS (1933), G. W. PHILLIPS (1934), the PETER PAUPER PRESS (Mount Vernon, New York, 1936), and TUCKER BROOKE (1936). The poem appears, of course, in the numerous facsimiles of the *Sonnets* (see p. 584, above) and also in the editions of W. H. HADOW (1907), PORTER (1912), ALDEN (1913), and POOLER (1918, 1931).[1] Usually it is included in volumes that, like PALGRAVE's (1865), WILLIAM SHARP's (1885), and CHARLES ROBINSON's (n. d.), have some such title as *Sh.'s Songs and Sonnets*, as well as in the German translations of Sh.'s poems, like those of BAUERNFELD and SCHUMACHER (1827, 1839), KÖRNER (1838), ORTLEPP (1840, 1843), WAGNER (1840), JORDAN (1861), SIMROCK (1867),[2] NEIDHARDT (1870), VON MAUNTZ (1894), ROBINSON (1927). The first French translation, that of HUGO, was published in the *Revue de Paris*, Nov. 15, 1856, and later (1866) in his edition of Sh.'s *Œuvres*, vol. XV. Another by MONTÉGUT appeared in 1904 (*Œuvres*, vol. X). The *L. C.* will be found in the Spanish translations of Sh. by the MARQUÉS DE DOS HERMANAS (1877) and MARÍN (1929?), and in the Dutch (1898), Russian (1904), and Bohemian (1925) versions spoken of on p. 470. MABELLINI's Italian rendering was published at Fano in 1898. According to MUNRO's *Sh. Allusion-Book* (1909, I, 261), only one reference, or "allusion" (see the note on ll. 15–17), to the *L. C.* is known before 1700. Since that time many scholars and critics have busied themselves with it.

## SCHOLARLY OPINION AND CRITICISM BEFORE 1912

Critical opinion in regard to the merits, authenticity, and date of the *L. C.*,[3] a poem which stimulates admiration or contempt to a marked degree, has

[1] It is reprinted, along with the *P.* & *T.*, in the Sh. Head Press Booklets, no. VI (Stratford-on-Avon, 1906).

[2] Reprinted in ALBERT RITTER's *Der unbekannte Sh.* (Berlin, 1923).

[3] A poem in *The Arbor of Amorous Devices*, 1597, sigs. $D2^v$–D3, called "A Louers complaint," begins, "To loue, alas, what may I call thy loue." Desdemona's willow song was called in its broadside issue "A Lover's Complaint, being Forsaken of his Love" (see Chappell, *Popular Music* [1855], I, 206–208).

varied widely. The three subjects cannot well be discussed separately, since what a writer thinks of the authorship largely determines his judgment of the literary value and the date of composition. The story begins, as usual, with MALONE (ed. 1790, p. 371 n.), who with no hesitation decided that "in this beautiful poem, in every part of which the hand of Shakspeare is visible, he perhaps meant to break a lance with Spenser. It appears to me to have more of the simplicity and pathetick tenderness of the elder poet, in his smaller pieces, than any other poem of that time." HAZLITT's comment (*Characters*, 1817, p. 350) that "it has been doubted whether the . . . [*L. C.*] is Shakespear's" must have surprized many of his readers, since the authenticity of the poem was generally assumed.[1] Y. J., at any rate, followed Malone rather than Hazlitt. In the *New Monthly Magazine*, May, 1823 (Boston reprint, pp. 470–476), he asserts that "'The Lovers Lament' [*sic*] is worthy of being learnt by heart: yet it is rather Spenserian than Shakespearian." He praises the description of the seducer and his wiles, and quotes with special approbation ll. 288–294.

ULRICI (*Sh.'s Dramatic Art*, 1839, trans. A. J. W. Morrison, 1846, p. 90) believed the *L. C.* an authentic Shakespearean "fragment" of a "mixed epical and lyrical character." KNIGHT (ed. 1841, p. 146) saw the hand of Sh. in every line: "There can be no doubt of the genuineness of A Lover's Complaint. It is distinguished by that condensation of thought and outpouring of imagery which are the characteristics of Shakspere's poems. The effect consequent upon these qualities is, that the language is sometimes obscure, and the metaphors occasionally appear strange and forced. It is very different from any production of Shakspere's contemporaries. As in the case of the Venus and Adonis, and the Lucrece, we feel that the power of the writer is in perfect subjection to his art. He is never carried away by the force of his own conceptions." To J. S. HART (*Sartain's Magazine*, Jan., 1850, pp. 44 f.) the *L. C.* "is the old story. But when, before or since, was it told with such perfection of beauty? . . . The single and particular beauties in this poem are as numerous as the lines, almost as the words."

An anonymous reviewer in *Fraser's Magazine* (Oct., 1855, p. 411) characterized the poem as "one of the most successful pastorals in the English language. Free from all the unreal nonsense about Arcadian swains and shepherds' crooks, it depicts the feelings of the betrayed and deserted fair one in strains of exquisite pathos and sweetness. The melody of the numbers is indeed something marvellous. When compared with what has been done since, it asserts its superiority; when we place it beside what had gone before, Shakspeare appears to have been the first Englishman born with the faculty of musical speech." Likewise DYCE (Sh.'s *Works*, 1857, I, xcv) called it "a poem of considerable beauty . . . evidently written by our author in his earlier days." Earlier COLLIER (ed. 1843, p. 476) had categorically asserted, "There could in fact be no doubt respecting the authorship of it."

[1] KEATS, for example, very likely had no doubt of Sh.'s authorship when, during the last night he spent in English waters, he copied his "Bright Star" sonnet in his volume of Sh.'s *Poems* (see p. 466, above) on a blank page facing the *L. C.*, "which may, or may not," says AMY LOWELL (*John Keats*, 1925, II, 480), "have been intentional."

Actually, there can be, and is, much doubt. The *Sonnets* volume was piratically issued by Thorpe, and he alone is responsible for the ascription of the *L. C.* to Sh. The ascription, of course, may possibly be correct; but the inclusion of the poem in the *Sonnets* over Sh.'s name is no more proof that he was the author than is Jaggard's attribution of the *P. P.* to Sh. proof that he wrote the twenty poems contained therein. Various plays credited to Sh. in his lifetime are now admitted not to be his. The burden of proof, then, rests on anybody who includes the *L. C.* in the Sh. canon, a fact that a number of scholars conveniently have forgotten. Many of them assume Sh.'s authorship, and then work, as it were, backwards. For example, HUGO commented in the *Revue de Paris* (Nov. 15, 1856): "Although dated 1609, this poem seems to us to have been composed a long time before. It is, we think, in the first manner of Shakespeare, and should be assigned, like the *Sonnets* themselves, to that period of the poet's life when he was, perhaps in spite of himself, submitting to the influence, still so powerful, of Italian literature. One finds in these verses the same form as in his first poems and first plays, the same profusion of images, the same jingle of words, the same *esprit* which characterizes his style up to the end of the sixteenth century. Beginning with the seventeenth century the language of Shakespeare changes: it becomes more personal; it is simplified and richer; it is, so to speak, less intellectual and more impassioned, less didactic and more dramatic." As general criticism Hugo's opinion may be just, but it counts for almost nothing where the authorship of the poem is concerned. Nor do the eulogies of PALGRAVE (Sh.'s *Songs*, 1865, pp. 239, 247), who, after admitting that he finds no evidence for the date of composition, indulges in hyperbole: "The form of this poem has some resemblance to the shorter pieces by or ascribed to Chaucer, such as the *Complaint of the Black Knight:* but in its power and concentration it is probably alone in our language as a Lyrical Elegy. Under those limitations in regard to style which have been already noticed, it is such a song as might have come from the old Aeolian or Ionic poets, Simonides, or Sappho, or Erinna. Passion as a law to itself, all for love, and this world well lost, if not the next also, were never painted with a more sad and musical intensity."

A common tendency is to assume that Sh. wrote the *L. C.*, and then to interpret it in an autobiographical sense. MASSEY (*Sh.'s Sonnets*, 1866, pp. 498–501) established the fashion: "Another fixed belief of mine is that the youth and the 'fickle maid' of the 'Lover's Complaint' are none other than William Shakspeare and Anne Hathaway. In this poem the Poet is, I think, making fun of their own early troubles. There is a pleasant exaggeration throughout both in his description of her, and her description of him. The humour is very *pawky*. Some people, he suggests, might have thought her old in her ancient large straw-bonnet, or hat. But he assures us, Time had not cut down all that youth began, nor had youth quite left her; some of her beauty yet peeped through the lattice of age! The lady is anxious for us to think that she is old in sorrow, not in years. The description of him is pointed by the author with the most provoking slyness, and used in her defence for the loss of her 'white stole.' I entertain not the slightest doubt that we have here the most life-like portrait of Shakspeare extant, drawn by himself under the freest, happiest condition for ensuring a true likeness—that is, whilst humour-

ously pretending to look at himself through the eyes of Anne Hathaway, under circumstances the most sentimental. A more perfect or beautiful portrait was never finished. The frolic life looks out of the eyes, the red is ripe on the cheek, the maiden manhood soft on the chin, the breath moist on the lip that has the glow of the garnet, the bonny smile that 'gilded his deceit' so bewitchingly. . . . [Ll. 80–98 quoted.] The very hair, in shape and hue, that Shakspeare must have had when young, to judge by the bust and the description of it as left, coloured from life! The inner man, too, was beauteous as the outer: gentle until greatly moved, and then his spirit was a storm personified. . . . He was universally beloved, and then, what a winning tongue he had! . . . [Ll. 120–124 quoted.] And he was such an actor too! . . . [Ll. 125 f., 302–308 quoted.] And to think

> 'What a hell of witchcraft lay
> In the small orb of one particular tear'

when wept by him! Poor Anne! No marvel that

> 'My woeful self—
> What with his *Art* in Youth, and *Youth* in art—
> Threw my affections in his charméd power;
> Reserved the stalk, and gave him all the flower.'

We learn by the 16th stanza that he was also a capital rider; much admired when he followed the hounds across country with a daring dash, or came cantering over to Shottery with a lover's sideling grace. Who can doubt that this is 'Will. Shakspeare,' the handsome young fellow of splendid capacity, so shaped and graced by nature as to play the very devil with the hearts of the Warwickshire lasses? The poem is founded on a circumstance that preceded the marriage of the Poet and Anne Hathaway; the 'lover' being one who hath wept away a jewel in her tears, and who is described as older than her sweetheart. His own gifts and graces are purposely made the most of in humouring the necessities of poor Anne's case—the helplessness of his own. These things which she points to in extenuation also serve him for excuse, as if he said, 'being so handsome and so clever, how can I help being so beloved and run after? You see, it is not my fault!' This smiling mood has given free play to his pencil, and the poem brings us nearer to the radiant personal humour of the man, I believe, than all his plays, especially that story of the Nun—

> His 'parts had power to charm a sacred Nun'—

a lady whose beauty made the young nobles of the Court dote on her, who was wooed by the loftiest in the land but kept them all at distance, and retired into a nunnery, to 'spend her living in eternal love.' Yet, pardon him for telling it; he confesses the fact with an *im-*'pudency so rosy!' No sooner had she set eyes on him, by accident, than she too fell in love. In a moment had 'religious love put out religion's eye.' I think this a glorious outbreak of his spirit of fun!" Massey's interpretation is treated respectfully by VON MAUNTZ (Sh.'s *Gedichte*, 1894, pp. 129 f.), but has been ignored by later writers.

KEIGHTLEY (*Sh.-Expositor*, 1867, p. 8) was "rather dubious" of the genuineness of the *L. C.;* but ELZE in 1876 (*William Sh.*, trans. Schmitz, p. 329), Isaac (*Jahrbuch*, XIX, 235) and Koch (Sh.'s *Leben*, p. 143) in 1884, and Delius

in 1885 (*Jahrbuch*, XX, 41–53) had no doubts whatever. ISAAC dated it 1589 or 1590, but DELIUS, greatly impressed by its brilliant style, penetrating characterization, and artistic treatment,—all signs of Sh.'s master-hand,—argued (pp. 42 f.) for a later period: "One can no more conclude from the publication of the *Lover's Complaint* in the 1609 *Sonnets* that both were written at the same period than that they were written in 1609 or shortly before. If the sonnets, for the most part, are to be attributed on internal evidence to an earlier period of Shakespeare's poetic career, the same type of evidence demands a later date for the *Lover's Complaint*. . . . The complaint of the girl in love, a victim of seduction, is almost an echo of Lucretia's lament for the wrong done her by Tarquin. When, on comparison of these two pieces, psychological insight into the situation is more clearly revealed in the love complaint than in Lucretia's lament, this distinguishing characteristic of our poem points to that advanced period of Shakespeare's career which in the dramas is marked by his deep thoughtfulness, his more serious view of life, in contrast to the prevalence of an imaginative fancy in his earlier plays. Also in favor of a later composition for the *Lover's Complaint* are the numerous parallel passages which Malone has pointed out in the plays. The same pregnant phrases and metaphors, typical of our poet, which we find in our poem we encounter also in the plays, and not only in the youthful plays, which bear just such a relationship to the sonnets, but also in the later plays. There are the same words, images, and comparisons which had become commonplaces to the poet during the writing of his plays and familiar to his public, and which he now used again in those passages of our poem which seemed to him appropriate. To assume the opposite procedure—that the poet borrowed his wealth of expression from the forty-seven strophes of the poem to enrich the vast range of his plays—is scarcely justifiable." KOCH writes that the poem resembles, except that it is not in letter-form, the Ovidian heroical epistles of Daniel, Heywood, and others. "It is perhaps worthy of notice," he adds, "that the description of the handsome and treacherous young man given by the deserted girl in stanzas 12–20 bears a close relation to that of the poet's fair friend, who is celebrated in the *Sonnets*."

SWINBURNE's opinion (*Study of Sh.*, 1879, pp. 61 f.) is expressed with his usual vivacity: "Marked as . . . [the *L. C.*] is throughout with every possible sign suggestive of a far later date and a far different inspiration [than *Venus* and *Lucrece*], I have only space or need to remark that it contains two of the most exquisitely Shakespearean verses ever vouchsafed to us by Shakespeare, and two of the most execrably euphuistic or dysphuistic lines ever inflicted on us by man." TYLER (*Sonnets*, 1886 facsimile, p. xxviii) argues that the *L. C.* "was written before (perhaps a good while before) the *Lucrece*, and that it was left in places in a somewhat rough state, and was never finally elaborated by Shakspere." HALLIWELL-PHILLIPPS (*Outlines*, 1882, p. 118) explains MERES's reference (*Palladis Tamia*, 1598) to Sh.'s "sugared sonnets among his private friends, &c.," thus: "The beautiful little poem . . . may be included in the significant *et cetera* by which Meres clearly implies that Shakespeare was the author of other separate poetical essays besides those which he enumerates."

VERITY (ed. 1890, p. 457) could find no evidence for the date of composition, though it is "scarcely . . . very early," the style of the *L. C.* being "much more

difficult and involved" than that of *Venus* or *Lucrece*. He greatly admired the poem: "It is a beautiful piece of narrative verse which makes us wish once more that Shakespeare had given the world a larger body of such poetry, instead, say, of wrestling into shape the formless chaos of Henry VI. parts i. ii. and iii. Titus Andronicus, too, with its midsummer madness of bloodthirsty melodrama, could have been spared, if a second Lover's Complaint had been the substitute. Very noticeable in the present poem is the effortless ease of the narrative. The poet's muse does not soar to the empyrean, essaying 'things unattempted yet.' She wings the middle air with a sustained flight that never falters. It is the same great faculty of telling a story that makes Venus and Adonis and Lucrece such perfect specimens of the narrator's act [*sic*]. Beautiful, too, is the elaboration and preciousness (almost) of the style in the purely descriptive passages, as where the deserted Ariadne describes the faithless Theseus; while throughout the poem, under the fanciful language, beats just a sufficiency of passion and emotion. Among the old commentators none speaks with more sympathy of A Lover's Complaint than Malone; and he makes, I think, rather a happy criticism when he says that the poem reads like a challenge to Spenser on his own ground. A Lover's Complaint has a distinctly Spenserian flavour; it has much of Spenser's stately pathos, and sense of physical beauty, and exquisite verbal melody; and, Spenserian or not, it is wholly charming."

DOWNING (*God in Sh.*, 1890, pp. 157 f.) says it was probably written soon after 1597 and is "exquisite," though "unaccountably neglected." "To a close reader of the sonnets it must surely appear that the man of whom the complaint is made is none other than the friend of the sonnets, none other than [William Herbert, Earl of] Pembroke. He is Pembroke as conceived by the poet when the friendship seemed at an end. As in the sonnets, he is endowed with every perfection of mind and body, except in the poem, as might be expected, virtue. He is now a beautiful and witty boy, utterly immoral." He quotes at great length from the *L. C.* (pp. 159–164), explaining that Sh. is referring to himself in the words "My spirrits" (l. 3), "reuerend man" (l. 57), "afflicted fancy"(!) (l. 61). BOAS (*Sh. and his Predecessors*, 1896, p. 163), though non-committal on the date and merits of the poem, sees "no reason for doubting its authorship."

As long ago as 1860 WALKER (*Critical Examination*, III, 369) suggested as a source for the *L. C.* passages in Sidney's *Arcadia*, 1590, bk. II, chs. 18, 22 (ed. Feuillerat, 1912, I, 266 f., 289), describing Pamphilus.[1] They run thus: "*Pamphilus*, in birth . . . is noble . . . in shape as you see not uncomely (indeed the fit maske of his disguised falshood) in conversation wittily pleasant, and pleasantly gamesome; his eyes full of merie simplicitie, his words of hartie companablenesse; and such a one, whose head one would not think so stayed, as to thinke mischievously: delighted in al such things . . . as, Musicke, Daunsing, Hunting, Feasting, Riding, & such like. And to conclude, such a one, as who can keepe him at armes ende, neede never wish a better cōpaniō. But under these qualities lies such a poysonous addar as I will tell you. For by those gifts of Nature and Fortune . . . he flies so into the favour of poore sillie women. . . . For his hart being wholy delighted in deceiving us, we could never be warned, but rather, one bird caught, served for a stale to bring in

[1] See also ll. 29–35 n.

more. For the more he gat, the more still he shewed, that he . . . gave away to his new mistresse, whē he betrayed his promises to the former. The cunning of his flatterie, the readines of his teares, the infinitenes of his vowes, were but among the weakest threedes of his nette. But the stirring our owne passions, and by the entrance of them, to make himselfe Lord of our forces; there lay his Masters part of cunning, making us now jealous, now envious, now proud of what we had, desirous of more. . . . But in the end, the bitter sauce of the sport was, that we had ether our hartes broken with sorrow, or our estates spoyled . . . or our honours for ever lost." "We sawe sitting upon the drie sandes . . . a faire Gentlewoman, whose gesture accused her of much sorow, & every way shewed she cared not what paine she put her body to, since the better parte (her minde) was laide under so much agonie: and so was she dulled withall, that we could come so neare, as to heare her speeches, and yet she not perceive the hearers of her lamentation. . . . [She apostrophizes Pamphilus:] I might well have knowē thee by others, but I would not; & rather wished to learne poison by drinking it my selfe, while my love helped thy wordes to deceive me." The source thus indicated by Walker has been ignored, though his notion is at least as plausible as GOLLANCZ's. The latter writes (ed. 1896, p. vii) that "in all probability the poem belongs to about the same period as" *Lucrece*, and that it definitely was "an early exercise in the Spenserian style," having been suggested by the opening lines of *The Ruins of Time*, 1591:

> It chaunced me on day beside the shore
> Of silver streaming Thamesis to bee. . . .
>
> There on the other side, I did behold
> A woman sitting sorrowfullie wailing,
> Rending her yeolow locks, like wyrie golde
> About her shoulders careleslie downe trailing,
> And streames of teares from her faire eyes forth railing.
> In her right hand a broken rod she held,
> Which towards heaven shee seemd on high to weld. . . .
>
> But seeing her so piteouslie perplexed,
> I (to her calling) askt what her so vexed.
>
> 'Ah! what delight,' quoth she, 'in earthlie thing,
> Or comfort can I, wretched creature, have?
> Whose happines the heavens envying,
> From highest staire to lowest step me drave,
> And have in mine owne bowels made my grave,
> That of all nations now I am forlorne,
> The worlds sad spectacle, and Fortunes scorne.'
>
> Much was I mooved at her piteous plaint,
> And felt my heart nigh riven in my brest
> With tender ruth to see her sore constraint;
> That shedding teares a while I still did rest,
> And after did her name of her request.
> 'Name have I none,' quoth she, 'nor anie being,
> Bereft of both by Fates unjust decreeing.' (Ll. 1 f., 8–14, 20–35.)

An interesting, but unauthoritative, book by DUNNING (*Genesis of Sh.'s Art*, 1897) views *Venus* as the prologue, and the *L. C.* as the epilogue, to the *Sonnets*, and concludes (pp. 313 f.): "At the time of its [the *L. C.*'s] publication . . . [in 1609] Shakespeare's power of expression was at its full maturity; and it is reasonable to suppose that he gave all his skill to this work, which is the crowning feature of his great treatise."

LEE (*Life*, 1898, p. 91) observed: "The poem, in a gentle Spenserian vein, has no connection with the 'Sonnets.' If, as is possible, it be by Shakespeare, it must have been written in very early days." Later (ed. 1905, pp. 49 f.) he assailed the attribution to Sh.: "To Thorpe's 'copy' of the sonnets was appended a poem which had no concern with them. . . . The piece is a poetic lament by a maiden for her betrayal by a deceitful lover. The title constantly recurs in Elizabethan poetry. The tone throughout is conventional. The language is strained, and the far-fetched imagery exaggerates the worst defects of Shakespeare's *Lucrece*. . . . A very large number of words which are employed in the poem are found nowhere else in Shakespeare's work. Some of these seem invented for the occasion to cover incapacity of expression . . . [as *acture*, *annexions*, *credent*, *ender*, *extincture*, *fluxive*, *invised*, *phraseless*, *plenitude*, etc.]. The attribution of the poem to Shakespeare may well be disputed. It was probably a literary exercise on a very common theme by some second-rate poet, which was circulating like the sonnets in written copies, and was assigned to Shakespeare by an enterprising transcriber."

SARRAZIN in 1899 (*Jahrbuch*, XXXV, 135) remarked that the *L. C.* was "perhaps written in the summer of 1598," and that it was a veiled account of the seduction of Elizabeth Vernon by her future husband, the Earl of Southampton, whose appearance and character are clearly described. Then in 1902 (*Beiträge*, pp. 197–211) he developed his suggestion with lavish details. The *L. C.*, he says, was written with a definite, personal object, and, like the *Sonnets*, was not intended for publication. Obviously it is an imitation of Daniel's *Complaint of Rosamond*,—a work that earlier had exerted a strong influence on *Lucrece*,—as is shown by the title itself, and by the meter, style, and subject-matter. Rosamond and the "lover" describe their moral lapses in similar terms, though Daniel writes of a dream, Sh. of reality. That the *L. C.* is later than *Lucrece* appears from its elisions (ll. 3, 25, 112, 136, 192, 262, 318), which are a rarity in Sh.'s early works, from its avoidance of *-eth* forms, common in *Lucrece*, and from the scarcity of certain rhetorical devices like antithesis. In regard to characters, the old herdsman is Sh. himself, and the reference to his knowledge of the ruffle of court and city suggests a date of composition after 1597, when he had bought New Place at Stratford, evidently with the intention of returning there to live. That Sh. should describe himself as an aged man occasions Sarrazin no surprize, for in a number of the Sonnets, especially No. 138, which was written before 1599, he calls himself prematurely old. The German scholar explains the references (ll. 232, 234, 260) to the nun and her "noble suit in court" as evidence that the poem was written (p. 204) during the final years of Elizabeth's reign, a date which he subsequently narrows (p. 208) to the spring or summer of 1598. The description of the scene in which the lament is voiced favors summer. Of course Sh. is dealing with some well-known scandal. We are assured (p. 204) that "the seduction of young women, especially court ladies, by courtiers was not at all uncommon"

—witness the actions of Raleigh and the Earls of Essex and Southampton. Sarrazin once thought that Sh. was telling a tale of the Earl of Pembroke and Lady Mary Fitton, but now he is certain (p. 205) that the lovers are Southampton and Elizabeth Vernon. Southampton had deserted Vernon in February, 1598, and it was only after her cousin, Essex, had brought pressure to bear that in August he returned to marry the pregnant maid of honor. Every descriptive detail in the poem fits these two persons; and, because Southampton was again featured in the *Sonnets*, the *L. C.* was printed along with it in 1609. Sh., it will be observed, is not only imaginative himself but also the causer of imagination in others.

SAMUEL BUTLER (*Sh.'s Sonnets Reconsidered*, 1899, pp. 116, 2) considered "that wonderful poem" a sidelight on the Mr. W. H., or William Hughes, of the *Sonnets:* "It is only the internal evidence of style (which, however, admits of no doubt) that enables us to ascribe the poem to Shakespeare, but the fact of its having been printed along with the sonnets of which Mr W. H. is declared to be the 'only begetter,' appears to connect it with him, and it is quite possible that T. T. did not mention it as considering it to be a series of sonnets, and as included in the word 'insuing.' Whether this be so or not it is hard to refrain from surmising that the youth described in stanzas 12–20 is drawn from Mr W. H.—in which case the poem should be associated with the earlier sonnets, and dated not later than 1585." WARD (*History of English Dramatic Literature*, 1899, II, 32) likewise thought the poem an early work, but a bad one: "I am not aware that Shakspere's authorship of this poem, which is archaising and in some degree stilted in form, and accordingly suggests a juvenile period of authorship, has ever been seriously disputed." HERFORD (ed. 1899, p. 467) treated the poem discursively. "Internal evidence connects it closely with the *Venus*, with the *Lucrece*, and with the *Sonnets* themselves. Its theme, like theirs, is derived from phases of relation between men and women which in the dramas he habitually avoided, or which he touched only incidentally, as in Bertram and Viola. The 'lover' is a less innocent Lucrece; her ravisher no Tarquin but a Don Juan, whose weapons are fascination and persuasion. The *Lucrece* touches the borders of historical tragedy; *A Lover's Complaint* belongs to the gentler world of literary Pastoral, which Shakespeare —if this be indeed his work—nowhere else approached but to set it in annihilating conjunction with his own poetic realism, as in *As You Like It*, or to entirely transmute and transform it with a supremely beautiful Pastoral of his own, as in *The Winter's Tale*." APPLETON MORGAN (*Conservative Review*, June, 1900, p. 277) is altogether skeptical of Sh.'s authorship: "The verses called 'A Lover's Complaint' are tacked on at the end of the 1609 edition of the Sonnets, though one searches in vain for any evidence—titular, qualitative or structural—which breathes of a Shakespearean source! Where they came from is one of the continuing mysteries of Shakespeare research."

Various lines in the *L. C.* refer to "sonnets"—a word which, in Elizabethan usage, generally means brief lyrics. CREIGHTON, writing in *Blackwood's*, May, 1901, p. 669, however, explains that in these verses Sh. has in mind his own formal fourteen-line sonnets: "At the end of the volume he [Sh.] printed a remarkable poem, 'A Lover's Complaint,' which, if also enigmatic, seems to be meant somehow to help out the story of the Sonnets ('their distract parcels in combined sums' [l. 231]); and in it . . . he gives us his view of the capabili-

ties and uses of the sonnet as a lyrical form. . . . It is called [ll. 209 ff.] 'deep-brained,' and is likened to the diamond, the emerald, the sapphire, or the opal." Three years later Creighton (*Sh.'s Story*, 1904, pp. 17 f., 351–380) repeats this curious explanation and elaborates on the hidden meaning of the *L. C.* In *Measure for Measure*, he assures us, Mariana is really Mary Fitton (mistress of the Earl of Pembroke), the Duke in disguise as a Friar is Sh., the Moated Grange is Temple Grange of Arbury Hall, near Nuneaton. In similar fashion the opening lines of the poem describe Temple Grange, the lamenting girl is Mistress Fitton, the "reverend man" who listens to her is Sh. The impossibility of proving such identifications, or even of making them probable, does not bother some people.

CRAIG (ed. 1905, pp. xx f.) cites Gollancz on the borrowing from Spenser's *Ruins of Time*, and agrees, "Here doubtless is the keynote of 'A Lover's Complaint.'" Regarding the authorship he takes refuge in question and answer (pp. xix f.): "If it is not by Shakespeare, I would ask who can it be by? It is full of beauties; and though it more resemble the style of Spenser's 'Complaints' than that of Shakespeare, we are every now and then reminded of Shakespeare by some expression or another. There seems to be little doubt but that it is an early study by Shakespeare in the style of Spenser." NEILSON (ed. 1906, p. 1192) also perceives "nothing in the style of this literary pastoral to make it difficult to believe it the work of the author of *Venus and Adonis*, at a period not far removed from the date of that poem." Writing in the same year LUCE (*Handbook*, pp. 69, 98 f.) calls the *L. C.* "probably the work of Shakespeare," but finds almost nothing to praise in it: "Of Shakespeare's music and painting it has little indeed; but of words not elsewhere used by Shakespeare it has an extraordinary proportion—quite one to each stanza. Nevertheless it has some Shakespearean elements, mostly of the unlovelier kind. I regard it as an exercise of much earlier date than any other of Shakespeare's extant poetical work; we have nothing elsewhere so utterly crude as . . . [ll. 9 f.]. On the other hand, while these crudities and poetical imbecilities are everywhere abundant, passages—if any—that rise above the lowest Shakespearean flight are incredibly scarce." So greatly, indeed, do critical opinions differ that it is hard to believe them directed at the same poem. WOLFF (*Shakespeare*, 1907, I, 278 f.), in opposition to Luce, emphasizes the "great psychological truth" of the story and the merits of its language: "The value of the work lies in its analysis of a human soul. The language is simpler than in *Lucrece*, freer from current mannerisms, and not so rich in imagery and stylistic elaboration. Spenser's influence is unmistakably revealed in the greater delicacy of expression." But (p. 471) Wolff regards Sh.'s authorship as doubtful. So does SAINTSBURY (*C. H. E. L.*, 1910, V, 261). His words are: "[The *L. C.*,] by whomsoever written, must have been an early piece, but shows good prowess in its writer."

An important point, that of the unusual diction, was discussed by HADOW (*Sh.'s Sonnets*, 1907, p. xxiii): "[The poem's] authenticity may be questioned. The picture with which it opens is more in Shakespeare's manner than in that of any known contemporary: but the verse, especially if we take 1597 as its date, is far inferior to his. A further piece of evidence is afforded by the strangeness of the vocabulary. Shakespeare was rich in the coinage of new words, but this poem is lavish beyond his measure. A few seem to have been

accepted by him, like 'credent' which afterwards appears in *Hamlet;* a few like 'impleach'd' may have been his, though they are not elsewhere found in his work: but there is little trace of his mintage in such forms as 'acture,' 'enpatron,' 'fluxive,' though that is used by Drayton, and 'laundering,' though that is borrowed, together with the line in which it occurs, by Drummond of Hawthornden. Indeed one of two conclusions alone would seem to be tenable: either that the poem is attributed to him by a publisher's error, or that, as so often happened, he shared the design with a collaborator of lesser genius." Similarly PIERCE (*Introduction to Sh.*, 1910, p. 70) finds the *L. C.* "of distinctly less merit [than the *P. & T.*] and probably spurious"; whereas to MASEFIELD (*William Sh.*, 1911, pp. 248 f.) "it is a work of Shakespeare's youth, fresh and felicitous as youth's work often is, and very nearly as empty."

On the contrary, to HARRIS (*Women of Sh.*, 1911, pp. 116–119) the *L. C.* looks "as if it had been written about 1598. It contains careless little sketches of Shakespeare, Mary Fitton, and Lord Herbert, which in the absence of completer evidence we cannot afford to ignore. If I read the poem aright, it tells the story of Mary Fitton's seduction by Herbert, but the recognizable touches are slight and careless, and I would not attach undue importance to it. Still its very slightness and carelessness bear out my contention that it was not Mary Fitton's slip with Herbert, but her perpetual faithlessness, which filled Shakespeare with jealous rage. Any one fault he could have pardoned: it was the understanding that his devotion was poured into a sieve which brought him to despair. In 'The Lover's Complaint' Shakespeare only appears in a couple of verses [e. g. ll. 57–63]. . . . The fact that 'a reverend man' and one 'privileged by age' was aforetime a 'blusterer' in the city and court strikes me as a would-be confession, but more characteristic of Shakespeare still is the fact that even in the hey-day of youth and while fleeting careless hours he 'observed' them as they flew. What all these high qualities have to do with cowherding we are not told. Mary Fitton, too, is recognizable by her pride, for pride has little to do with unkempt hair [ll. 29 f.]. . . . Shakespeare tells us how she held off from Herbert at first, and soon we shall see that Herbert describes her in the same way [ll. 148–151]. . . . We have also the explanation of Mistress Fitton's coldness to Herbert at first [ll. 169–173]. . . . But at length she yielded and 'daff'd the white stole of her chastity' to Herbert's pleading. It was his youth and 'beauteous' person won her, helped by his cunning tongue. The description of Herbert is the best we have got; though cursory it seems fairly complete: 'His browny locks did hang in crooked curls; . . . Small show of man was yet upon his chin. . . .' But it is the next verse [i. e. ll. 99–105] which paints him. He is bold and free-spoken, we are told, as he is handsome; he could ride splendidly, too, and was an admirable advocate—at least in his own cause—the qualification is finely characteristic both of Shakespeare and Herbert. . . . As soon as the youth attained his object he left the maiden to grieve for his broken promises and break the rings which he had given her. In this poem we have, I believe, a slight pencil sketch, as it were, of the three figures, a sketch which is very interesting in its way, though perhaps not in itself sufficient to be convincing."

To summarize opinion up to 1912: nine of the scholars and critics here mentioned, HADOW, HAZLITT, HERFORD, KEIGHTLEY, LEE, MORGAN, PIERCE, SAINTSBURY, and WOLFF, consider Sh.'s authorship dubious. For the date of

composition WARD specifies a "juvenile period," CRAIG, DYCE, HUGO, LEE, LUCE, MASEFIELD, and SAINTSBURY an early period, BUTLER not later than 1585, ISAAC 1589 or 1590, TYLER before 1594, NEILSON and GOLLANCZ about 1594, VERITY after 1594, HADOW 1597, DOWNING soon after 1597, HALLIWELL-PHILLIPPS before 1598, SARRAZIN the summer of 1598, HARRIS about 1598. SWINBURNE and DELIUS put the date much later than *Lucrece* without mentioning a definite year.

### SCHOLARLY OPINION AND CRITICISM AFTER 1912

The most important single study of the *L. C.* is that made by MACKAIL (English Association *Essays*, III, 51–70) in 1912. He comments (pp. 54–63) as follows: "Almost the first thing which strikes one on reading the poem is that this is highly mannered, and that the mannerism is not daring or even inventive, but rather laboured and tortuous." A study of the vocabulary shows in the 329 lines 23 words, many of them Latinisms, which do not occur elsewhere in Sh.—*plaintful* (2), *untuck'd*, *sheav'd* (31), *maund* (36), *affectedly* (48), *enswath'd* (49), *fluxive* (50), *fastly* (61), *browny* (85), *termless* (94), *habitude* (114), *weepingly* (207), *annexions* (208), *invis'd* (212), *pensiv'd* (219), *enpatron* (224), *phraseless* (225), *congest* (258), *supplicant* (276), *extincture* (294), *plenitude* (302), *unexperient* (318), *lover'd* (320)—and 7 others which Sh. uses elsewhere only in another form or meaning—*sistering* (2), *forbod* (164), *acture* (185), *paled* (198), *encrimson'd* (201), *impleach'd* (205), *blend* (215). At least 16 words, several of them Latinisms or participial neologisms, are "used in a different sense from their Shakespearian use," as *fickle* (5), *storming* (7), *parcels* (87), *distract* (231), *caged* (249). "This mass of *prima-facie* non-Shakespearian words or usages of words in a poem of only 329 lines raises of itself the question of Shakespearian authorship. . . . It points distinctly to this, that if the poem is by Shakespeare, it belongs not to his early youth, but to his fully developed middle (or later) period." Indeed, 12 words "only occur in the Shakespearian plays of that middle or later period": *reword* (1), *pelleted* (18), *commix* (28), *pieced* (119), *brokers* (173), etc. Alien also to the usage of Sh. are three points of syntax: ellipsis of subject (5, 272, 312), ellipsis of verb (8, 190 f.), asyndeton (44–47, 51 f., 170–174). Equally strange are the phrasing and style. The poem has "a noticeable number of phrases which, in a certain stiffness, tortuousness, or cumbrousness, are equally unlike the habitual ease and fluency of Shakespeare's earlier writing and the habitual fullchargedness (often passing into overchargedness) of his later writing. . . . What we do find habitually is a forcing of phrase, which follows a fashion of the period, but follows it as a servant, does not sway it as a master. Sometimes this forcing of phrase appears due to pedantry, to the artificiality of a contracted and ill-digested scholarship; sometimes to mere clumsiness. . . . Both these, and the latter even more than the former, are very un-Shakespearian qualities. . . . *A Lover's Complaint* is not the work of a beginner. Its style, alike in its good and its bad points, is formed and even matured. . . . It seems to me impossible to think of this poem as a work of his [Sh.'s] youth. . . . It is either a work of his later and matured period, or not a work of his at all. And what points towards its being not a work of his, is that the formed style is combined with an intellectual weakness leading here and there to feeblenesses and flatnesses," as in ll. 78 f., 311. Other passages, such as ll. 155 f., 183 f., "might have been written by any

clever versifier who had studied Shakespeare." Still others, like ll. 21, 104 f., 106–112, seem to be "imitations of Shakespeare by an inferior artist." But ll. 14, 146 f., 237 f., 288 f. "are like Shakespeare at his best. . . . They suggest that if the author of *A Lover's Complaint* was not the author of the Sonnets, he had read them, or some of them, when he wrote the poem. Yet on a large view the style and evolution of *A Lover's Complaint* must be set down as not characteristically Shakespearian, and as in some respects characteristically un-Shakespearian. A certain labouriousness, a certain cramped, gritty, discontinuous quality, affects it subtly but vitally throughout."

Mackail's discussion ends with a theory that scholars generally have found unacceptable. After summarizing what Sh. says in the *Sonnets* about the rival poet, he remarks [p. 68] that in the *L. C.* "it looks very like as if we had here either the rival poet imitating Shakespeare, or Shakespeare imitating the rival poet. . . . But if we have to choose, it seems easier to believe that a rival poet could catch, here and there, some reflection of Shakespeare's genius, than to believe that Shakespeare would deliberately and with no visible reason write down to the level of a rival's style." He concludes [pp. 69 f.] with a summary of his "provisional working hypothesis," namely "that *A Lover's Complaint* is a composition by the unknown rival poet of the Sonnets; that it got copied into the same blank book as the Sonnets; that this MS. book came into Thorpe's hands, with all its imperfections on its head; that he printed from it the quarto of 1609; that Shakespeare, as usual, took no interest in the matter; that the original recipient of the Sonnets either had likewise become unconcerned in them, or . . . was a person whose concern did not matter; and that, at a time when the vogue of the Sonnet was already over, the volume consequently attracted little contemporary notice."

In ALDEN's introduction to the *Sonnets* (ed. 1913, p. xxv), written before Mackail's essay appeared, is the statement that the *L. C.*, "if genuine, . . . remains the least well known of Shakespeare's poems. . . . It is difficult to point out another poet of the period who was capable of a style at once so fluent and so compact, so sensuous and yet so psychologically penetrating. The obvious resemblances, in theme and manner, to . . . [*Venus* and *Lucrece*] have led to the prevalent opinion that *A Lover's Complaint* was probably written in the early period in which those works appeared (1593–1594)." Three years later NEILSON and THORNDIKE (*Facts*, 1916, p. 156) admit that the poem has "been sometimes rejected as unworthy," but see "no other evidence against the ascription" to Sh.

An important study appeared in 1917, ROBERTSON's *Sh. and Chapman*, where an effort is made to identify the author of the *L. C.*—the rival poet favored by Mackail—as Chapman. The effort involves a discussion of the style, which is said to be not Shakespearean but Elizabethan. It is (p. 26) "just Chapman's own. The very use of 'precedent' [l. 155], with the force of 'warning example,' is one of his habits of phrase: the line [184] about errors of blood, not of mind, is one of his oftenest reiterated tags. The better lines of the COMPLAINT he has often surpassed." Indeed (p. 27), "the sententious manner is just as much Chapman's as Shakespeare's. . . . Equally Chapman's own are the faults." The structural peculiarities, too—asyndeton and ellipsis of subject or verb—are (p. 44) "among the main structural marks of Chapman's style." Only one thing is lacking (pp. 49 f.): Chapman's habit of riming by a

false syllabic stress, as *mace:palace, hands:garlands*. But such rimes are less frequent in *Ovid's Banquet of Sense*, 1595, where Chapman was imitating *Venus*, and exactly so in the *L. C.*, itself an imitation of *Lucrece*, "the influence of the reforming example" of Sh. made him use rimes with a correct syllabic stress. Hence, "the Chapman hypothesis . . . is not necessarily shaken by the absence of archaistic rhymes from the COMPLAINT: it may even be thereby strengthened." A great deal of Robertson's argument is based upon parallels of diction. "All the structural clues lead us to Chapman; and the evidence of vocabulary is corroborative" (p. 75). For instance, in regard to l. 81, "That maidens eyes stucke ouer all his face," Chapman has some two dozen comparable uses of *stuck*. A number of the words occurring in no other work credited to Sh. are found in Chapman, notably *maund, affectedly, invise, sawn*. After an elaborate discussion of them, Robertson decides (p. 95): "The many coincidences of thought and of phrase, the identities of theme and machinery, the general prevalence of his eccentric diction in the COMPLAINT, the constant suggestion of his involved and forced construction, with the occasional emergence of vigorous lines and once of real elevation—all this constitutes, I think, a culminating proof that the poem is Chapman's. It is, in brief, as like him as it is unlike Shakespeare."

CHAMBERS (*William Sh.*, 1930, I, 550) grants that Robertson's arguments for Chapman's authorship are perhaps "more plausible than some of his other ascriptions to that writer"; while MURRY (*Countries of the Mind*, 2d series, 1931, p. 115) considers them "eminently reasonable, in the sense that, if *The Lover's Complaint* had been found as an anonymous Elizabethan poem, it would have been ascribed to Chapman long ago." But a vigorous attack on them is made by H. D. SYKES (*M. L. R.*, 1918, XIII, 244–250), who insists (p. 246) that the *L. C.* "is more in Shakespeare's manner than anything Chapman is known to have written." Of the alleged stylistic parallels between Chapman's known work and the *L. C.* he says: "To the present writer, at least, the similarity of the passages chosen for comparison is by no means such as to suggest identity of authorship. What one may reasonably expect to find in the passages compared is a rhythmic resemblance and this seems to be altogether lacking." The syntactical peculiarities claimed as Chapman's are only "features common to a large number of the poets of this time." Further objections follow. "Far from affording conclusive proof of Chapman's authorship of the poem as Mr. Robertson contends, it is doubtful whether the peculiarities of syntax and construction noted in the *Complaint* or its coincidences with Chapman's authentic work in thought, diction and vocabulary will, to an impartial observer, raise the slightest presumption in his favour" (p. 248). "If *A Lover's Complaint* is indeed the work of some clever imitator of Shakespeare, Chapman's strong individuality and almost contemptuous aloofness from current literary fashions would dispose of any question of his authorship; at least, there is nothing, even in his earlier compositions, that lends any countenance to the suggestion that he was capable of a deliberate imitation of the manner and metre of a contemporary" (p. 246). ROBERTSON returns to the subject in his *Problems* (1926, p. 115), still denying Sh.'s and urging Chapman's authorship because of "(1) the mass of *un*pleasing, baroque, stilted and distorted and charmless diction which puts the poem in another artistic world than Shakespeare's; and (2) the inefficiency of the piece *as a whole*."

POOLER (ed. 1918, p. xxxix) is convinced that Mackail's views of a non-Shakespearean authorship are "more probable" than any other. GORDON CROSSE (*Nineteenth Century*, March, 1920, pp. 474 f.), discussing the arguments of Robertson, holds to Sh.'s authorship but indulges in sweeping generalization and condemnation. He calls the *L. C.* "that curious work of which we may justly say, as Steevens said of all Shakespeare's non-dramatic poems, that 'the strongest Act of Parliament that could be framed would fail to compel readers into ⟨its⟩ service.' In the catalogue it goes for Shakespeare's simply because it was published with his Sonnets in 1609. But comparatively few people have read it through, and none but professed students have read it a second time. Consequently its authorship has been not so much questioned as ignored. Nobody cares to discuss who wrote a work which nobody cares to read. Critics have more or less perfunctorily denied it to Shakespeare or classed it among his minor works as the humour took them." ALDEN (*Shakespeare*, 1922, p. 117) is unable to follow either Mackail or Robertson: the *L. C.*, he declares, is "admittedly . . . of no great value," and yet it "exhibits something of the fluency, the sense of values of word and phrase, and the blend of sensuous and psychologic representation of passion, which we have noticed in Shakespeare's early poems, and which no known contemporary (Chapman by no means excepted) could boast in the same degree." But J. D. WILSON (*Monthly Criterion*, August, 1927, pp. 165 f.), though he has no doubts of Sh.'s authorship, has "never been able to see in the poem anything but an elaborate jest." Quoting ll. 15–21, 281–287, he remarks: "This may be, as Mr. Robertson avers, Chapmanese; but if so, it is assuredly written by someone deliberately setting out to make Chapmanese ridiculous. The whole poem is parody, subtle, sustained, cruel, delicious parody; and the quarto tells us the parodist's name," i. e. Sh.

SNIDER (*Biography of Sh.*, 1922, pp. 230 f., 233 f.) skips controversial matters to indulge in criticism: "In its general theme as well as in its poetic form it [the *L. C.*] attaches itself to the two preceding poems, of which epical group it may accordingly be set down as the third member. It gives another phase of Shakespeare's treatment of love, especially of the woman now overborne by this passion, which also involves the man as her sexed counterpart. In the present poem we hear the oft-told story of the blooming adolescent girl with her first resistance to her youth's natural urge, then her gradual yielding till final submission. Somehow in her unhappy words we are fain to catch a far-off echo of Ophelia's lament:

> And I, of ladies most deject and wretched
> That sucked the honey of his music vows.

There can be no doubt concerning the numerous defects of the poem. Not only is the subject along with its treatment hackneyed, though ever renewable in the human heart, but also it shows itself quite everywhere a sketch as well as a fragment. Underneath all the supposed lapses of the printer, we can see that its language needs to be thoroughly overhauled and clarified, as if it were only a first rough draught. Then it breaks off in the middle, without any right conclusion. The betrayer does not get back his own, after the usual Shakespearian poetic justice. At the beginning there seems to be preparation for a long poem: two characters are introduced with some detail—the secret

onlooking listener 'I,' and the 'reverend man' who is seated at the maiden's side listening in complete silence to her doleful story—both of whom thenceforth are dropped without a word. Sketchy and fragmentary is the production, though that is no reason for taking it away from Shakespeare, who has left many other sketches and fragments even in the middle of his better dramas. He is often incomplete as well as careless, possibly through haste; he does not always finish, he has his torsos like Michelangelo, like Goethe. Now these torsos are specially interesting and suggestive to the student of his spiritual evolution. The imperfect sketch may show the artist struggling in his workshop, which biographic revelation the perfect work tends to eliminate or smooth away. . . . Another noteworthy item about *A Lover's Complaint* should be taken to mind: it employs no Greek Mythus (like *Venus and Adonis*,) no Roman Tale (like *Lucrece*) for its scaffolding, but it introduces its one main character telling her own story directly in person. From this angle of view it resembles the modern Novel or Short Story more closely than the old myth-borne poetry, and in spirit it is more lyrical than epical, though it retains the form—meter, stanza, rhyme—of the Shakespearian epopee. Hence it is to be classed with the latter, though we feel in it a transition out of that stage of the poet. We may also observe that Shakespeare is getting more interested in the psychology than in the mere story of his personages; he is turning to inner portraiture, and paying less regard to incident; so we can forecast his final absorption in the characterful new drama as his most adequate expression. Indeed he carries his self-analysis here too far, and becomes diffuse and wearisome; he needs the stage to put the curb on his riotous fancy as well as on his long-winded subjectivity, which in fact overflows to excess all his epical experiments."

ACHESON's autobiographical interpretation of the poem was announced in 1913 (*Mistress Davenant*, pp. 53, 55) and confidently reaffirmed in 1922 (*Sh.'s Sonnet Story*, pp. 393 f.), but it adds little or nothing to Sarrazin's article of 1902 (see pp. 592 f., above). According to *Mistress Davenant*, the *L. C.* "inferentially portrays phases in the life of the Earl of Southampton. The young Earl is the recreant lover,[1] Elizabeth Vernon the distressed maiden, Shakespeare the sympathetic shepherd. The description of Southampton's personality is most palpable and the facts of the story, fancifully told and slightly embellished, match the actual circumstances in the relations subsisting between Southampton and Elizabeth Vernon in this year [i. e. 1598]. . . . It exhibits Shakespeare's sympathy with Elizabeth Vernon, and his opinion of Southampton's behaviour, and shows also that he was not wholly in Southampton's confidence at this time." In 1922 he adds that here Sh. "figuratively describes himself in much the same moralising strain as at a slightly later period he again impersonates himself in the character of Jaques," and that "the delineation of the recreant lover in the 13th to the 16th verses [or rather, stanzas] palpably depicts Southampton's personal appearance and

[1] [Cf. SYDNEY KENT (*People in Sh.'s Sonnets*, 1915, p. 52): "[The *L. C.*] contains an exact description of Lord Wriothesley, describing his horsemanship, his beardless face, and his well-known custom of wearing his hair in long locks, hanging down to his shoulders, as also his auburn or reddish-brown coloured hair."]

character." The exact date of composition is said (pp. 385 f.) to be July, 1598. Acheson's account has gratified many persons who accept Mr. W. H. of the *Sonnets* as representing the Earl of Southampton. One of them, MATHEW (*Image of Sh.*, 1922), repeats (p. 95) Gollancz's suggestion that the "first stanzas" of the *L. C.* are "an imitation or parody of the beginning of Spenser's *Ruins of Time*," and (pp. 91–105) identifies the seducer as the young earl. To the support of these theorists comes the COMTESSE DE CHAMBRUN, who in her novel *My Sh., Rise!* (1935, pp. 235–240) imagines that in 1598 Sh. actually sent a manuscript copy of the *L. C.* to Southampton, then at the English embassy in Paris, whereupon the conscience-stricken earl, recognizing the justice of Elizabeth Vernon's laments, hastened back to England, married her, and in so doing incurred the displeasure of the queen, by whom he was imprisoned in the Tower. Twice J. A. FORT has proclaimed his faith in the Southampton theory. In 1926 (*R. E. S.*, II, 444) he describes the *L. C.* "as a plea written [by Sh.] on behalf of Lady Elizabeth when it seemed possible that Southampton would abandon her, and if that is a true view the poem must be assigned to the year 1597 or thereabouts."[1] Again, in 1929 (*Time Scheme*, p. 104), calling it "an ugly poem to a modern taste," he professes adherence to the views of both J. D. Wilson and the Comtesse de Chambrun (the latter had anticipated the plot of her novel by an article in the *Revue de Paris*, June 15, 1923, p. 872). In other words, Fort thinks that it is a parody of Chapman's style and a disguised account of Southampton's relations with Elizabeth Vernon—"that Sh. sent the poem to S[outhampton]. partly to show that he could, so to speak, out-Chapman Chapman, and partly as an appeal on behalf of Lady Elizabeth; and that he probably sent it in the summer of the year 1596."

There is, indeed, no limit to the ingenuity of searchers for "facts" about Sh. With a vengeance they discover (even in lines which he may not have written) that more is meant than meets the ear. In this connection the Baconians and the Oxfordians have distinguished themselves. B. G. THEOBALD (*Sh.'s Sonnets Unmasked*, 1929, pp. 85 f.) finds that the author of the *L. C.* has signed his name in the last stanza as "Christopher Marlowe," "Prince of Wales," and "Greene"; while in the identical seven lines ALFRED MUDIE (*Self-named William Sh.*, 1929, p. 39) discovers "Bacon" and "Francis Bacon." As ALLARDYCE NICOLL (*Year's Work*, 1932, XI, 170) temperately remarks, "One might have imagined that the writing of poetry under these conditions was a task beyond even the powers of a son of Queen Elizabeth." Perhaps even more ingenious is the Baconian theory of R. L. EAGLE (*Sh. New Views for Old*, 1930, pp. 134 f.):[2] "The 'Complaint' is made by a Shepherdess (the lover) who laments her seduction by an effeminate-looking, passionate, and eloquent Youth. The scene is laid by the banks of a stream in the neighbourhood of a conspicuous Hill. Several verses are occupied with the description of a fiery Horse, and the Youth's control of him." The *L. C.*, then, is an allegory in which the Youth represents "the Spirit of Poetry"; the Shepherdess,

[1] Totally different is the conviction of ARTHUR GRAY (*Chapter in the Early Life of Sh.*, 1926, p. 106): "[The *L. C.* may] be a work of his [Sh.'s] pre-London days, separated by some years from *Venus*."

[2] First published in the *Quest*, 1930, XXI, 155–164.

"Reason or Philosophy (now transformed by Poetry)"; the Hill, Parnassus; the River, Helicon; the Horse, Pegasus. PERCY ALLEN, an Oxfordian who has occasional Baconian leanings (see p. 472, above), in his *Anne Cecil, Elizabeth & Oxford*, 1934, gives an elaborate discussion of the poem, the author of which he designates, following Robertson's "unanswerable case," as Chapman. According to his fairy-tale, as a result of her liaison with Edward de Vere, seventeenth Earl of Oxford (or "Shakespeare"), Queen Elizabeth bore a son "probably during 1574" (p. 22), so that "'Shakespeare's' son was King of England, but for the bar sinister of illegitimacy" (p. 74). Of this remarkable affair—neglected by the historians but, of course, common knowledge among Elizabethan poets—Chapman narrates the facts in the *L. C.* "The lady of 'A Lover's Complaint' . . . is none other than the queen herself, as is made clear by the second stanza. . . . The 'plaited hive of straw' . . . is Elizabeth's red-gold periwig, which she wore . . . at all public appearances; while her person . . . is just the ageing body of a queen born in 1533, and who, at the time of her love-affairs with Lord Oxford, being about forty years old, was an aged woman, when judged by Elizabethan standards. . . . The 'thousand favours' which proceed from her, as stanza six tells us, are, of course, the innumerable posts, privileges, preferments, and monopolies, that were then at the disposal of the Crown" (pp. 242 f.). She gives details, as the poem proceeds, of her seduction by Lord Oxford and of the birth of her bastard son. Somewhat unkindly, Allen remarks (p. 239) that "the meaning and purpose [of the *L. C.*] . . . have altogether baffled the commentators, hitherto." But his explanations and his ideas of evidence leave at least one commentator more baffled than ever. G. W. PHILLIPS, in a book optimistically called *Sunlight on Sh.'s Sonnets* (1935, p. 147), likewise presents a novel thesis; namely, that the *L. C.*, like much of the *Sonnets*, deals with "Shakespeare's," or Lord Oxford's, natural son Will, who is vividly described—"when he wept," for instance, "he melted any heart." The date of Sonnet 34 (which is concerned with "Will") is said to be 1592, and perhaps Phillips means also to suggest that year for the poem. As a final example—and a great curiosity—ALDEN BROOKS (*Will Sh., Factotum*, 1937, p. 319) asserts that the *L. C.* "is dismissed by every opinion as non-Shakespearean. Probably it is the work of Chapman," and that the female lover is a portrait of the poet "Will Shakspere" himself! The *L. C.* "was placed by Thorpe where it is for a purpose. . . . [It] is a burlesque sequel to *Shake-speare's Sonnets*. Nowhere in the poem is there a serious expression of love's sorrows." The wicked youth (p. 321) is the Earl of Southampton, the "lover" (p. 322) "a further portrait of Avisa" (see p. 454, above), or Mrs. Anne (*sic*) Davenant. She is a "double caricature. The many female sonnet writers, who had addressed verses to Southampton, were intended to be seen as male sonneteers. So too then was the forlorn maid intended to be seen as a man. This male, abandoned by Southampton in . . . [the *L. C.*], is of course Will Shakspere. . . . Shakspere's enemies in *A Lover's Complaint* are not only mocking at Southampton, but are particularly rejoicing at Will's abandonment by 'Friend Harry.' It is for them the end of the story told by the *Sonnets*. Southampton will have no more of Will Shakspere. Here is that person depicted, forlorn, crying his heart out."

Such incursions into the realm of imaginative biography make no appeal to

academic scholars. Without any qualification PARROTT (*William Sh.*, 1934, p. 189) dismisses the poem thus: "[Thorpe appended] to the sonnets an elegiac poem, *The Lover's Complaint.* We may disregard this last; there is no warrant for ascribing it to Shakespeare except the statement of an unscrupulous publisher." He has adherents in RIDLEY (ed. 1935, p. xi), who omits the *L. C.* because Sh.'s authorship is "a good deal worse than dubious," and KITTREDGE (ed. 1936, p. 1491), who finds that Sh.'s "authorship of this curious poem is very doubtful."

ADAMS (*Life*, 1923, pp. 181–183) sums up the discussion thus: "[The *L. C.*] is in the same stanzaic form used in *Lucrece*, but is more far-fetched in its conceits, and more labored in its imagery and style than any work positively known to be from Shakespeare's hand; and whether we are justified in accepting Thorpe's attribution is a matter of grave doubt. . . . Possibly Thorpe had secured the common-place-book of some gallant, containing chiefly the *Sonnets* of Shakespeare, but also other poems, some no doubt attributed to their authors, others without signature. And finding there *A Lover's Complaint*, Thorpe might, either in ignorance or with the easy conscience of his kind, print the poem as by Shakespeare in order to increase the size and heighten the importance of his volume. Our chief difficulty in rejecting Thorpe's ascription lies in the fact that it is hard to discover any one besides Shakespeare to whom we may assign the poem, which despite its many absurd faults has at times a beauty that reflects the art of the great master. Professor Mackail, recognizing this difficulty, would attribute the poem to the mysterious Rival Poet, whom Shakespeare himself had confessed to be gifted with a 'golden quill, and precious phrase by all the Muses filed.' On this hint Mr. J. M. Robertson would go a step further, and assuming it as proved that the Rival Poet was George Chapman, give the poem to that writer. Both hypotheses seem fanciful and unlikely. . . . It is safe only to conclude that Thorpe's attribution carries little authority, and that the poem may have been an inferior (it seems to be an incomplete) product of Shakespeare's pen, or an unusually excellent imitation of Shakespeare's popular style, in which the unknown author occasionally, as Professor Mackail observes, 'writes like Shakespeare at his best.' "

Since 1912 the poem has been variously dated—about 1574 by ALLEN, before 1586–87 by GRAY, 1592 by PHILLIPS, 1593 or 1594 by ALDEN, 1597 by FORT, July, 1598, by ACHESON. Sh.'s authorship has not been well supported. MACKAIL argued for the rival poet, ROBERTSON for the same personage, whom he identified with Chapman; ALLEN and MURRY also support the ascription to Chapman; ADAMS is an agnostic; KITTREDGE, PARROTT, POOLER, and RIDLEY are definitely opposed to admitting the *L. C.* into Sh.'s works, while ACHESON, ALDEN, FORT, MATHEW, SNIDER, and WILSON just as definitely favor doing so. One wonders whether, if ll. 288 f.,[1] 321 f., 328 f. were absent from the poem, anyone, except scholars obsessed by Sh.'s (or "Shakespeare's") biography, would have tried to establish Sh.'s authorship.

[1] Probably these are the "two superbly Shakespearean lines . . . which," according to SWINBURNE (*Shakespeare*, 1909, p. 51), "any competent reader's memory will naturally and gratefully detach from their setting and reserve for his delight."

# THE COTES–BENSON EDITION OF SHAKESPEARE'S POEMS, 1640

Editors of the eighteenth and early nineteenth centuries relied so much on the 1640 edition of Sh.'s *Poems* that some account of that work is essential. The title-page runs:

POEMS: / WRITTEN / BY / WIL. SHAKE-SPEARE. / Gent. / — / [Device, McKerrow 283] / — / Printed at *London* by *Tho. Cotes*, and are / to be ſold by *Iohn Benſon*, dwelling in / S$^{t}$. *Dunſtans* Church-yard. 1640. /

8°, sigs. *$^{4}$, A–L$^{8}$, M$^{4}$.

Copies: About fifty are known, scattered among the Folger (10, several imperfect), British Museum, Bodleian, Trinity College (Cambridge), Cambridge University, Boston Public, Harvard, Huntington, Williams College, and other libraries. I have collated only the Harvard and one Folger copy, though in all likelihood variants occur in others. A type-facsimile of the book was issued by A. R. SMITH in 1885.

The frontispiece, facing the title, LEE (ed. 1905 [*Sonnets*], p. 69) notes, is "a carefully-elaborated cut of the Droeshout engraving of the First Folio signed 'W. M. Sculpsit.' [Really "*W. M. ſculpſit.*"] The engraver was William Marshall, an artist of repute.[1] The lower half of the plate is occupied by eight lines of verse, of which the first six consist of three couplets drawn at haphazard from Ben Jonson's eulogy in the First Folio. The concluding couplet . . . alone seems original." The lines run:

*This Shadowe is renowned Shakeſpear's? Soule of th' age*
*The applauſe? delight? the wonder of the Stage.*
*Nature her ſelfe, was proud of his deſignes*
*And joy'd to weare the dreſsing of his lines;*
*The learned will Confeſs, his works are ſuch,*
*As neither man, nor Muſe, can prayſe to much.*
*For ever live thy fame, the world to tell,*
*Thy like, no age, shall ever paralell.*

The other preliminary matter, "prepared and printed after the rest of the volume was ready for the press" (LEE), contains: sig. *1, title-page with verso blank; *2–*2$^{v}$, Benson's preface; *3–*4, Leonard Digges's verses on Sh. (see MUNRO, *Sh. Allusion-Book*, 1909, I, 455–458); *4$^{v}$, John Warren's verses on Sh. (the same, I, 459). On A1 is a second title-page (with the verso blank), identical with that on *1 except that the date is omitted and, in consequence, the last line of the imprint has a slightly different spacing. A2 has the heading, "[Ornament] / POEMS / BY / WILL. SHAKESPEARE / Gent.," followed by a long rule.[2]

[1] [For an account of his life and work see MRS. ESDAILE's article in the *T. L. S.*, Jan. 30, 1937, p. 80.]

[2] KEYNES (*Library*, December, 1925, pp. 280 f.) discusses waste sheets of sigs. B and D of this volume which he came across in the binding of a copy of Fuller's *Holy Warre* (Cambridge, 1639).

Benson's volume, in spite of its title, does not include either *Venus* or *Lucrece*.[1] It does contain all but eight (nos. 18, 19, 43, 56, 75, 76, 96, 126) of the sonnets, some of them with verbal changes,[2] as well as the *L. C.*, all the poems in the third edition (1612) of the *P. P.* (though two were reprinted from longer versions in *England's Helicon*), the *P. & T.*, and various poems by miscellaneous authors, some of whom are still to be identified. The 146 sonnets are arranged as 72 poems, which sometimes consist of merely one sonnet from the 1609 quarto, again of two, three, four, or five sonnets; and for each of the 72 "poems" a title is provided. The order in which they are listed is totally different from that of Thorpe's quarto, and it is interrupted by a partial reprint of poems from the *P. P.*, 1612. A full list of the sonnet-groups and their titles can be seen in ALDEN's Sh.'s *Sonnets*, 1916, pp. 434 f. Here I rapidly enumerate the order Benson follows, giving arabic numerals to the sonnets, capital roman numerals to the *P. P.* poems, and likewise enclosing the former in parentheses whenever two or more sonnets were combined into a single poem: (67–69), (60, 63–66), (53, 54), (57, 58), 59, (1–3), (13–15), (16, 17), 7, (4–6), (8–12), I [=138], II [=144], III, 21, 23, 22, IV, V, 20, (27–29), VI, VII, (30–32), VIII, IX, (38–40), (41, 42), XI, XII, XIII, (44, 45), X, (33–35), (36, 37), XIV, 24, 25, 26, (50, 51), (46, 47), 48, 49, XV, XVI, XVII, XVIII, 62, 55, 52, 61, (71, 72, 74), 70, (80, 81), 116, (82–85), (86, 87), XX, (88–91), (92–95), (97–99), (100, 101), (104–106), (102, 103), (109, 110), (111, 112), (113–115), (117–119), 120, 121, 122, 123, 124, 125, 128, 129, (127, 130–132), (133, 134), (135, 136), (137, 139, 140), (141, 142), 143, 145, 146, 147, (148–150), (78, 79), (73, 77), (107, 108), (151, 152), XXV, (153, 154), XXIII, XXIV, XXVI, XXVII, XXVIII, XXIX, the *L. C.*, XXI, XXII.

Up to this point (sig. K4) the book contains 101 poems. Then follow in order:

[102.] "*The Paſsionate Shepheard to his Love*" (beg. "Live with me and be my Love"), K4v. By Marlowe. Reprinted not from the 1612 *P. P.* (where it is XIX) but from *England's Helicon*, 1600 (ed. Rollins, 1935, I, 184 f.).

[103.] "*The Nimphs reply to the Shepheard*" (beg. "If that the world and Love were young"), K5. Attributed to Raleigh (see pp. 554 f., above). Reprinted from *England's Helicon* (ed. Rollins, I, 185 f.), where it is anonymous. Only one stanza appears in the *P. P.*—at the end of XIX.

[104.] "*Another of the ſame Nature*" (beg. "Come live with me and be my deare"), K5v–K6. An imitation of XIX (not in the *P. P.*) reprinted from *England's Helicon* (ed. Rollins, I, 186–188), where it is signed "Ignoto."

[105.] Untitled lyric (beg. "Take, O take thoſe lippes away"), K6. Two stanzas (the first of which also occurs in *Measure for Measure*) from Fletcher's *Bloody Brother*.

[106.] The *P. & T.* (untitled), K6v–K7v. Evidently from the 1601 or 1611 issue.

[1] SACHS (*Jahrbuch*, 1890, XXV, 146) thought it included both.

[2] Many of which (see LEE, ed. 1905 [*Sonnets*], pp. 56 f.) are designed to make nearly all the sonnets refer to a woman, as where *fair love* is substituted for *fair friend*, *sweet love* for *sweet boy*. LORD ALFRED DOUGLAS (*True History*, 1933, p. 13), accordingly, writes of "Benson's mutilated and bowdlerised edition," though the latter adjective seems inappropriate.

[107.] Untitled lyric (beg. "Why ſhould this [*sic*] Deſart be"), K7v–K8. Orlando's verses read by Celia in *As You Like It*, III.ii.133–162.

[108.] "*An Epitaph on the admirable Dramaticke Poet*, William Sheakeſpeare" (beg. "What neede my *Shakeſpeare* for his honoured bones"), K8–K8v. Signed "*I. M.*" Milton's verses from the 1632 folio of Sh.

[109.] "*On the death of* William Shakeſpeare," etc. (beg. "Renowned *Spenſer* lie a thought more nigh"), K8v. Signed "*W. B.*" William Basse's verses, on which see MUNRO's *Sh. Allusion-Book*, 1909, I, 286–289.

[110.] "*An Elegie on the death of that famous Writer and Actor*, M. William Shakſpeare" (beg. "I Dare not doe thy Memory that wrong"), L1–L1v, followed by "FINIS." Printed in MUNRO's *Sh. Allusion-Book*, 1909, I, 422 f., as anonymous, "reminding one of Ben Jonson."

Then comes, L2–M4 (concluding the book), "An Addition of ſome Excellent Poems, to thoſe precedent, of Renowned *Shakeſpeare*, By other Gentlemen"—that is, verses by Jonson, Beaumont, Herrick, Carey, Carew, Strode, and others not yet identified:

[111.] "*His Miſtreſſe Drawne*" (beg. "Sitting, and ready to be drawne"), L2–L2v. Signed "*B. I.*," or Ben Jonson.

[112.] "*Her minde*" (beg. "Painter y'are come, but may be gone"), L2v–L3v. Signed "*B. I.*," or Ben Jonson.

[113.] "*To Ben. Iohnſon*" (beg. "The Sunne which doth the greateſt comfort bring"), L4–L5. Signed "*F. B.*," or Francis Beaumont (see Bradley and Adams, *Jonson Allusion-Book*, 1922, pp. 65–67).

[114.] "*His Miſtris Shade*" (beg. "Come then, and like two Doves of ſilver wings"), L5–L6. In Herrick's *Hesperides*, 1648. Printed as anonymous in MUNRO's *Sh. Allusion-Book*, 1909, I, 460 f.

[115.] "*Lavinia walking in a froſty Morning*" (beg. "I'th nonnage of a Winters day"), L6v.

[116.] "*A Sigh ſent to his Miſtreſſe*" (beg. "I Sent a Sigh unto my Miſtreſſe Eare"), L7. My student, G. B. EVANS, reminds me that this poem occurs in William Cartwright's *Poems*, 1651. He has also found a version of it in MS. Add. 19,268, fol. 7v.

[117.] "*An Allegoricall alluſion of melancholy thoughts to Bees*" (beg. "Come you ſwarmes of thoughts, and bring"), L7v–L8v. Signed "*I. G.*"

[118.] "*The Primroſe*" (beg. "Aske me why I ſend you here"), L8v. In Herrick's *Hesperides*, 1648.

[119.] "*A Sigh*" (beg. "Goe thou gentle whiſpering winde"), L8v–M1v. By Thomas Carew.

[120.] "*A Bluſh*" (beg. "Stay luſty blood, where canſt thou ſeeke"), M1v. Bertram Dobell prints it from a manuscript in the *Poetical Works* (London, 1907, pp. 39 f.) of William Strode.

[121.] "*Orpheus Lute*" (beg. "When *Orpheus* ſweetly did complaine"), M2. Claimed by Dobell (pp. 1 f.) for Strode.

[122.] Untitled poem (beg. "Am I diſpis'd becauſe you ſay"), M2v. In Herrick's *Hesperides*, 1648.

[123.] "*Vpon a Gentlewoman walking on the Graſſe*" (beg. "Sure 'twas the Spring went by"), M2v–M3.

[124.] "*On his Love going to Sea*" (beg. "Farewell (faire Saint) may not the

Seas or winde"), $M3$–$M3^v$. Probably by Thomas Carey, son of the Earl of Monmouth. First published in Sir Richard Fanshawe's *Il Pastor Fido*, 1647; again in Henry Lawes's *Ayres*, 1653.

[125.] Untitled poem (beg. "Aske me no more where *Iove* beſtowes"), $M3^v$–M4. In Thomas Carew's 1640 poems.

The word "FINIS." ends the book, M4.

There is every reason to suppose that Benson's volume was unauthorized. The rearrangement of the poems in itself suggests a deliberate attempt to deceive readers. Again, no assignment of the rights of the *P. P.* or the *Sonnets* appears in the Stationers' Register, though Benson did secure a license on Nov. 4, 1639 (Arber, *Transcript*, 1877, IV, 487), for the concluding portion of his book: "*An Addicion of some excellent Poems to* Shakespeares *Poems* by other gentlemen. *vizt*. His *mistris drawne*. and *her mind* by Beniamin: Johnson. *An Epistle to Beniamin Johnson* by Ffrancis Beaumont. / His *Mistris shade*. by R: Herrick. *&c*." In any case, he was intentionally misleading in his preface:

To the Reader.

I *Here preſume (under favour) to preſent to your view, ſome excellent and ſweetely compoſed Poems, of Maſter* William Shakeſpeare, *Which in themſelves appeare of the ſame purity, the Authour himſelfe then living avouched; they had not the fortune by reaſon of their Infancie in his death, to have the due accomodatiõ of proportionable glory, with the reſt of his everliving Workes, yet the lines of themſelves will afford you a more authentick approbation than my aſſurance any way can, to invite your allowance, in your peruſall you ſhall finde them* Seren, *cleere and eligantly plaine, ſuch gentle ſtraines as ſhall recreate and not perplexe your braine, no intricate or cloudy ſtuffe to puzzell intellect, but perfect eloquence; ſuch as will raiſe your admiration to his praiſe: this aſſurance I know will not differ from your acknowledgement. And certaine I am, my opinion will be ſeconded by the ſufficiency of theſe enſuing Lines; I have beene ſomewhat ſolicitus to bring this forth to the perfect view of all men; and in ſo doing, glad to be ſerviceable for the continuance of glory to the deſerved Author in theſe his Poems.*

I. B.

No doubt the foregoing assertions in certain respects misled seventeenth-century readers, as in others they have confused some modern scholars. EDMONDS (*P. P.*, 1870, p. xxv), for example, describes the 1640 book as consisting "of a number of the sonnets, together with some of the poems from 'The Passionate Pilgrim' and 'A Lover's Complaint,' as well as some translations from Ovid and other pieces evidently not by Shakespeare." But, as has been shown, it contains not some, but all, of the poems in the 1612 *P. P.*, a volume which is the source of the "translations from Ovid" mentioned by Edmonds. Again, JAGGARD (*Sh. Bibliography*, 1911, p. 433) quotes LOWNDES (*Bibliographer's Manual*, 1834, II, 1666) as saying of the *Poems*, "Principally consisting of translations which never proceeded from Sh—'s pen." He comments: "Granted the translations could not be Sh—'s work, it is yet possible he may have copied them for some purpose; that such copies found among his papers, or in his hand-writing, were too readily but innocently attributed to him by an over-zealous publisher." But the translations in question, all made by Heywood, Benson reprinted from the 1612 *P. P.*, and hence there can be no possi-

bility that he found them among Sh.'s papers. Once more, this time defending his ancestor for publishing the *P. P.* under Sh.'s name, Jaggard (p. 429) writes: "Thomas Cotes added in 1640 some of Ovid's writings to Sh—'s poems, possibly in ignorance or innocence of the true authorship, a proceeding which evoked little or no comment." Actually Cotes (or rather Benson) added nothing from Ovid: he merely reprinted the 1612 *P. P.*, wherein the Elizabethan Jaggard had included nine of Heywood's Ovid translations. No more exact is BARTLETT's comment (*Catalogue*, 1917, p. 14) that Benson's volume "is really a reprint of the 'Passionate Pilgrim' of 1599 with some additions."

LEE (ed. 1905 [*Sonnets*], pp. 56 f.) was also led astray by the preface, which he took practically at its face-value: "It may be doubted whether Benson depended on Thorpe's printed volume in his confused impression of the sonnets. The word 'sonnets,' which loomed so large in Thorpe's edition, finds no place in Benson's. . . . He [Benson] avows no knowledge of 'Shakespeares Sonnets.' Thorpe's dedication to Mr. W. H. is ignored. The order in which Thorpe printed the sonnets is disregarded. Benson presents his 'poems' in a wholly different sequence, and denies them unity of meaning. . . . The variations from Thorpe's text, though not for the most part of great importance, are numerous. . . . Benson's text seems based on some amateur collection of pieces of manuscript poetry, which had been in private circulation. His preface implies that the sonnets and poems in his collection were not among those which he knew Shakespeare to have 'avouched' (i. e. publicly acknowledged) in his lifetime. By way of explaining their long submergence, he hazards a guess that they were penned very late in the dramatist's life. John Warren, who contributes new commendatory lines . . . writes of the sonnets as if the reader was about to make their acquaintance for the first time." Lee sees support of his theory (p. 58) in the facts that Sonnets 138 and 144 (nos. I and II in the *P. P.*) are printed from the *P. P.* and not from the Thorpe versions, and that eight sonnets are omitted.

His arguments were overthrown by ALDEN (Sh.'s *Sonnets*, 1916, pp. 422 f.), who writes: "A comparison of the exact texts of Benson's volume and Thorpe's quarto soon showed me that the former was unquestionably printed from the latter. For the detailed evidence, see my article in *Modern Philology*, vol. 14 (May, 1916). This may be summarized by the statement that, despite many differences, the general effect is that of a fairly close following, in the details of spelling, punctuation, and typography, of the text of 1609. In the case of italicized words—the item least likely to be dependent on MS. copy—there is not a single instance of divergence; in the matters of capitalization, punctuation, and spelling, differences are not infrequent, but are far too few to be accounted for by an independent copy. As to the printing of Sonnets 138 and 144 from the text of the *Passionate Pilgrim*, they were the first poems in that collection, and so the first to be chosen for reprinting in Benson's volume; the contents of the *Pilgrim* volume were, in general, inserted in their original order. As to the remarks in Benson's Preface, they must be regarded as deliberately intended to deceive; the book was made by reprinting the contents of three or four volumes issued some thirty years before, but purchasers were to be led to think that the material in it was new. The only piece of evidence offered by Lee in proof of the view that the volume of 1640 was not based on that of 1609,

which presents any difficulty, is that concerning the eight omitted sonnets. Of this circumstance I know no wholly satisfactory explanation, though I have made some suggestions regarding it in the article cited above. The upshot of all this is that the text of 1640 is without independent interest or authority. It corrects errors of the quarto in something like twenty passages, and makes new errors in about fifty more."

Completely devoid of textual authority as it is, Benson's volume had great influence.[1] GILDON used it without question for his editions of 1710 and 1714, and attacked LINTOTT (see p. 531, above) for not following it instead of the original quartos. He accepted its arrangement and most of its contents as Shakespearean, but showed a little editorial discrimination by ending with no. 107, which he did not recognize as from *As You Like It*—omitting, that is, nos. 108–125, or everything in Benson after sig. K8. Thanks to Gildon's example, the "Poems on Several Occasions" (including nine by Heywood) were reprinted as Sh.'s for almost 200 years after Benson's volume appeared; as in the editions of SEWELL, 1725 and 1728; MURDEN, NEWTON, and others, about 1760; EWING, 1771; BELL and ETHERINGTON, 1774; EVANS, 1775; OULTON, 1804; and the Boston editions of 1807 (two) and 1809. It is noteworthy that THEOBALD (see p. 461, above) based his emendations on some edition of the 1640 text, and that Oulton, uniquely among editors of Sh., identified nine of the poems as Heywood's, even while he followed the unauthorized 1640 arrangement.

[1] LEE (ed. 1905 [*Sonnets*], p. 58 n.) remarks: "In 1654 there was issued a catalogue of books '*printed for Humphrey Moseley* and are to be sold at his Shop at the Prince's Armes in St. Paule's Churchyard.' Among the books noticed is 'Poems written by Mr. William Shakespeare Gent.' The entry suggests that Moseley caused to be printed and published a new issue of Shakespeare's poems, but there is no trace of any such edition."

## MUSICAL SETTINGS FOR THE POEMS[1]

The most complete (though not a very fully documented) account of the musical settings for Sh.'s poems is that given in Greenhill, Harrison, and Furnivall's *List of All the Songs & Passages in Sh. Which Have Been Set to Music*, rev. ed., 1884. In the following notes, which correct and amplify that *List*, all references taken from it are distinguished by asterisks (*).

In *Venus* and *Lucrece* lyrical stanzas are so outnumbered by stanzas that are narrative, reflective, or didactic as to offer comparatively few opportunities for musical settings. Those that have been made generally are fillers in the pasticcio operas which, based on Sh.'s comedies, were so popular in the 1820's and 1830's. Of such operas Sir Henry Rowley Bishop was the most prolific composer. Although he wrote various ingenious settings for passages in the two long poems,[2] many are far too often dull and mediocre, and almost none equals William Linley's fine unpublished madrigal set to *Venus*, ll. 187–192, 251, 252. Naturally the *P. P.* has strongly appealed to musicians, and many of its lyrics exceed the *Sonnets* in the number of musical settings. Twelve of the twenty have been set to music, one (XIX) by at least thirty composers, a record surpassed by only a few of the famous songs like "Take, O, take those lips away" and "Orpheus with his lute." But it is noteworthy that of the five poems certainly by Sh. one (III) has not been set and two (I, II), which are also included in the *Sonnets*, have attracted only one composer, Richard Simpson, whose settings have not been published. Two others (V, XVI), which also appear in *Love's Labour's Lost*, have been set frequently, not from the *P. P.*, but from the slightly different texts in the play.

Most composers of the eighteenth and nineteenth centuries took great liberties with the texts of Sh. One of them, William Jackson of Exeter (*Twelve Songs, Opera Settima* [1770?, p. ii]), remarked: "It is proper to repeat that *good* Poetry is not *always* fit for Music; to make it so I have altered it, and not with the least thought of improving or correcting some of the most finished Pieces in our language." Yet it is hard to explain the frequent alterations of Sh.'s words from the point of view of literary or musical esthetics, and it is altogether noticeable that the settings for his non-dramatic poems seldom equal those for the songs from the plays.

In the following notes the operas of Sir Henry Rowley Bishop have been referred to throughout by their short titles. For their full titles see Greenhill, pp. xx–xxiii. I have omitted all references to *The Sh. Vocal Magazine*, 1864, since this collection is identical in pagination and contents with *The Sh. Vocal Album*, 1864. Unless they are otherwise specified, the following settings are for solo voice.

### *VENUS AND ADONIS*

Ll. 1–4

*1823 Charles Edward Horn, *Songs, Duets, Chorusses, &c. in The Merry Wives of Windsor.* The song was also issued in the following editions:

[1] This section was prepared by my friend and colleague, Roy Lamson, Jr.

[2] For a discussion of them see Christopher Wilson, *Sh. and Music*, 1922.

*The Sh. Vocal Album*, 1864, no. 15, pp. 62–67.

*A Favorite Song Sung by Miss Stephens* (London: Lamborn Cock, n.d.).

*A Favorite Song Sung by Miss Kelly in The Merry Wives of Windsor at the Park Theatre* (New York: E. S. Mesier, n.d.).

*1824 Sir Henry Rowley Bishop, *As You Like It*, pp. 25–33. (Glee: A.T.T.B.)

Ll. 145–148

*1820 Sir Henry Rowley Bishop, *Twelfth Night*, pp. 72–77. The song was issued separately in many editions and also in the following collections:

E. F. Rimbault, *Thirteen Standard Songs of Sh.* (*Chappell's Musical Magazine*, no. 47, London, 1866?), pp. 31–35.

John Hullah, *58 English Songs* (London: Augener, n.d.), pp. 135–140.

J. L. Hatton, *Songs of England* (London: Boosey, n.d.), pp. 34–39.

Edward Edwards, *A Book of Sh. Songs* (New York: Schirmer, 1903), no. 8.

Charles Vincent, *Fifty Sh. Songs* (Boston: Oliver Ditson, 1906), pp. 90–96.

Granville Bantock, *One Hundred Songs of England* (Boston: Oliver Ditson, 1914), pp. 185–191.

1908 Alfred Madeley Richardson, *Bid Me Discourse* (London: Curwen, n.d.). (Duet: S.A.)

Ll. 187–192, 251, 252

1812 William Linley, "Madrigal [for] 5 voices," Additional MS. 31716, fols. 6–11v. The text has the following changes:

187. Ay,] Ah!
188. VVhat . . . thou] Cold cold Adonis haste not
192. my teares] a tear
251. thine] thy
252. at] on

Ll. 199–210

*1824 Sir Henry Rowley Bishop, *As You Like It*, pp. 61–63. Greenhill (p. 94) incorrectly numbers the lines "169–174."

Ll. 775–780

1828 Giuseppe S. R. Mercadante and Thomas Cooke, *The Taming of the Shrew*, II, 8–14.

Ll. 775–786

*1824 Sir Henry Rowley Bishop, *As You Like It*, pp. 64–66.

*1850? John Reekes, *Six Songs . . . from Sh.* (London: Addison and Hodson), pp. 6–9.

Ll. 853–856

*1819 Sir Henry Rowley Bishop, *Comedy of Errors*, pp. 88–94. Greenhill (p. 95) incorrectly numbers the lines "753–758." This famous setting, which concludes with a brilliant duet for flute and voice, has been a

favorite of operatic sopranos since its composition. Phonographic recordings have been made by the following artists:

Nellie Melba (Victor Record, U.S.A., no. 88073; His Master's Voice, Europe, no. DB 348*).

Alma Gluck (Victor Record, no. 64267, listed in the Victor Talking Machine Company's *A New Light on the Study of Sh., ca.* 1916, p. 7).

Lily Pons (Victor Record, no. 8733; His Master's Voice, no. DB 2502).

Amelita Galli-Curci (Victor Record, no. 6924; His Master's Voice, no. DB 1278).

Marion Talley (Victor Record, no. 6593).

M. Bennet (His Master's Voice, no. C 1229).

The setting also occurs in many single-sheet editions as well as in the following collections:

*The Sh. Vocal Album*, 1864, no. 20, pp. 83–89.

J. L. Hatton, *Songs of England* (London: Boosey, n.d.), pp. 72–77.

1898 Ernest Walker, *Six Two-Part Songs* (London: Joseph Williams), no. 5. (Duet.)

Ll. 1075–1080

*1876 A.R. Gaul, *The Death of Adonis* (London: Novello). (Part-song: S.A.T.B.) Not seen; from Greenhill, p. 96.

Ll. 1093–1096

*1821 Sir Henry Rowley Bishop, *Two Gentlemen of Verona*, pp. 41–50. (T.T.T.T.) Reprinted in Bishop's *A Selection of Glees, Trios, Quartetts, etc.* (London: Novello, Ewer, 1864), III, 448–455.

*LUCRECE*

Ll. 386–390

*1740? Thomas Augustine Arne, "On Cloe Sleeping, Taken from Shakespeare," in *The Second Volume of Lyric Harmony.* (Solo voice with violin and bass accompaniment.) Greenhill (p. 107) gives this reference, but fails to note that the text is not that of *Lucrece* but that of the adaptation, "*A Supplement of an imperfect Copy of Verses of Mr.* Wil. Shakespears. *By the Author,*" perhaps by Sir John Suckling, on which see pp. 152 f., above. Arne makes the following changes in the Suckling text:

1. one of her cheeks] one rosy Cheek
10. shew'd] appear'd
11. There] So
perdue,] fair one
12. The . . . body] Her lovely Form,
that lay] that there lay

Ll. 1114–1120

*1878 Richard Simpson, *Sonnets of Sh. . . . and Miscellaneous Songs* (London: Stanley Lucas, Weber), pp. 108–110.

## *THE PASSIONATE PILGRIM*

### V

*1820? John S. Major, *The Sh. Vocal Album*, 1864, no. 25, pp. 108–112. Reprinted in *The Vocal Music to Sh.'s Plays* (London: Samuel French [1925, no. 14]), "Love's Labour's Lost," pp. 3–7.

*1828 R. Hughes, *The Taming of the Shrew*, II, 37–41.

### VII

*—— "Name unknown, Madrigal." This reference (Greenhill, p. 98) has defied checking. No less than five Elizabethan poems begin "Fair is my love" (see, e.g., Norman Ault, *Elizabethan Lyrics*, 1925, p. 521), but only one, "Fair is my love, my dear and only jewel," has to my knowledge been set as a madrigal (Michael East's *Madrigales to 3. 4. and 5. parts*, 1604, no. xx), though several others have been set as part-songs. Perhaps East's madrigal was erroneously thought to have been set to VII.

1810? John Davy, *Six Madrigals for Four Voices* (London: J. Balls), pp. 7–14. ("Canto I, Canto II, Tenore, Bass," ll. 1–12.)

*1824 Sir Henry Rowley Bishop, *As You Like It*, pp. 38–42. (Touchstone's song, ll. 1–6, 13–18.)

*1878 Richard Simpson, *Sonnets of Sh. . . . and Miscellaneous Songs* (London: Stanley Lucas, Weber), pp. 91–94. (Ll. 1–12.)

1885 Reverend J. Crampton Triphook, *Fair is my Love* (London: W. Reeves). (S.A.T.B., ll. 1–12.)

1887? Sir Alexander Campbell Mackenzie, *Three Songs by Sh.*, Op. 35 (London: Chappell), no. 2. (Ll. 1–12.)

### VIII

*1828 John Braham, *The Taming of the Shrew*, I, 1–5. (Ll. 1–4.)

### X

*1790 William Shield, *A Collection of Canzonetts and an Elegy* (London: Longman and Broderip), pp. 27–31. (Ll. 1–6, called "Shakespears Love's Lost, An Elegy Sung at the Tomb of a Young Virgin. In four parts.")

*1819 Sir Henry Rowley Bishop, *Comedy of Errors*, pp. 48–50. (Ll. 1–6.)

### XII

*1782? Signor [Tommaso?] Giordani, *Youth and Age, A Favorite Duett for Two Voices* (n.p.). (S.S. or T.T.)

*1790 Richard John Samuel Stevens, *Chearful Glee for four Voices* [London]. (A.T.T.B.) Reprinted in the following collections:

Joseph Warren, *Robert Cocks's Handbook of Glees* (London, n.d.), I, 65–68.

*Novello's Glee-Hive* (London, 1856), III, 65–68.

*Select Glees, Madrigals, Catches, and Rounds . . . by the most esteemed Composers* (London: B. Williams [1860]), II, 388–394.

*Boosey's National Edition of Standard English Glees* (London and New York, 186–?), I, 215–219.

*1820 Sir Henry Rowley Bishop, *Twelfth Night*, pp. 68–71. For a trio by Touchstone, Rosalind, and Celia, Bishop set the same lyric in *As You Like It*, 1824, pp. 43–50.

*1823 Charles Edward Horn, *Songs, Duets, Chorusses, &c. in The Merry Wives of Windsor*, no. 4. Reprinted in J. P. McCaskey, *The Franklin Square Song Collection* (New York: Hooper, n.d.), p. 97.

1833 John Fane, eleventh earl of Westmorland, *Crabbed Age and Youth, A Ballad* (London: Lonsdale and Mills).

*1882 Ann Mounsey Bartholomew, *Six Songs Composed and Dedicated to Her Imperial Highness The Crown Princess of Prussia & Germany* (London: Stanley Lucas, Weber), pp. 1–5.

1894 Maude Valerie White, *Crabbed Age and Youth* (London: Boosey).

1902 Sir Charles Hubert Hastings Parry, *English Lyrics, Fifth Set* (London: Novello), pp. 10–14.

1904 Grace Wassall, *A Sh. Song Cycle* (Cincinnati: John Church), pp. 3–11. (S.A.T.B. Pp. 68–72 contain another arrangement using the same melody.)

1906 Harvey Worthington Loomis, *Crabbed Age and Youth*, Op. 10, no. 5 (Boston: Oliver Ditson). Reprinted in Charles Vincent, *Fifty Sh. Songs* (Boston: Oliver Ditson, 1906), pp. 144–146.

1912 William Griffith, "Crabbed Age and Youth," in *A Collection of Two-Part Songs for Treble Voices* (London: Joseph Williams), no. 45. (S.S.)

1914 Edward C. Moore, "Crabbed Age and Youth," in *Part-Songs for Mixed Chorus* (Chicago: Gamble Hinged Music Company), no. 10. (S.A.T.B.)

[1922] Johannes C. Henderson (*Shakespearean Quarterly*, Oct., 1922, pp. 16–18) gives reasons for supposing that XII was sung to the tune of *Crimson Velvet* (for which see Chappell, *Popular Music* [1855], I, 179–181).

1926 Erik Chisholm, "Crabbed Age and Youth," in *Curwen Edition for Chorus of Mixed Voices* (London: Curwen), no. 1221. (S.A.T.B.)

1927 Paul Edmonds, *Crabbed Age and Youth* (London: Augener).

## XIII

*1819 Sir Henry Rowley Bishop, "Beauty's Valuation," *Comedy of Errors*, 1819, pp. 15–18. (Ll. 1–12.)

## XIV

1600? Anon., "Good night and good rest," an unsigned piece, without text, in lute tablature in the Cambridge University Library, MS. Dd. 2.11., fol. 86.

1810? John Davy, *Six Madrigals for Four Voices* (London: J. Balls), pp. 31–36. ("Canto, Alto, Tenore, Bass," ll. 1–6.)

*1821 Sir Henry Rowley Bishop, *Two Gentlemen of Verona*, 1821, pp. 25–33. (Glee: S.A.T.B., "The melody of the first movement by Dr. Arne & the second movement composed & the whole arranged by Henry R.

Bishop.") The quartet is composed of Silvia (Soprano) and the non-Shakespearean characters, Rodolpho (Alto), Carlos (Tenore), Licenzio (Basso). Ll. 1–6 are set. Speaking of this song in Bishop's pasticcio opera one critic (Christopher Wilson, *Sh. and Music*, 1922, p. 159) aptly remarked: "A society for the protection of sonnets should certainly be formed. The ever-useful *Passionate Pilgrim* is used for a mixture of Dr. Arne and Bishop as an unaccompanied quartet, 'Good night, good rest,' and we will leave it at that." Another copy of the setting is in a manuscript collection of operas, etc. composed by Bishop from 1810 to 1836 (Additional MS. 36953, fol. 110$^{v}$). The glee is also reprinted separately (London: Novello, 1864).

*1863 Walter Macfarren, *Good night, good rest* (London: Addison and Lucas). (S.A.T.B., ll. 1–10.) Reprinted in *Novello's Part-Song Book, Second Series* (London: Novello, Ewer), vol. IX, no. 265, pp. 29–36.

*1874 Kellow J. Pye, *Two Little Songs* (London: Stanley Lucas, Weber), pp. 1–3. (Ll. 1–6.)

*1878 Richard Simpson, *Sonnets of Sh. . . . and Miscellaneous Songs* (London: Stanley Lucas, Weber), pp. 99–101. (Ll. 1–6.)

XV

*1796? William Shield, *Sh.'s Duel and Loadstars* (London: Preston). Reprinted in *The Sh. Vocal Album*, 1864, no. 33, pp. 94–99.

1814 Matthew Peter King, *The Harmonist or Eight New Glees and Madrigals from the Classic Poets* (London: Robert Birchall), pp. 16–21. (Glee for three voices.)

*1823 Charles Edward Horn, *Songs, Duets, Chorusses, &c. in The Merry Wives of Windsor*, no. 6. Reprinted in *The Sh. Vocal Album*, 1864, no. 8, pp. 33–37.

*1846 Stephen Glover, *It was a Lordling's Daughter* (London: C. Jeffreys).

1887 Thomas Richardson, "It was a Lording's Daughter," in *The Strathearn Collection of Part-Songs* (Edinburgh: Paterson), no. 15. (Tr.A.T.B.)

1923 Edward Johnson Bellerby, "It was a Lording's Daughter," in *Stainer and Bell's Part-Songs for Treble and Alto Voices* (London: Stainer and Bell), no. 128. (T.T.)

1925 Cuthbert Edward Osmond, *It was a Lording's Daughter* (London: Ascherberg, Hopwood, and Crew).

Malone (ed. 1780, p. 332) remarks: "This and the five following Sonnets are said in the old copy to have been set to musick. Mr. Oldys in one of his Mss. says they [XV–XX] were set by John and Thomas Morley." I have failed to locate Oldys's manuscript or to secure any information about "John Morley."

XVI

*1750? Thomas Chilcot, *Twelve English Songs* (London), pp. 10–11. Reprinted as a single sheet, folio, n.d. (British Museum, G.310 [252]), and also in Alfred Moffat and Frank Kidson, *The Minstrelsie of England* (London: Bayley and Ferguson, 1901), pp. 38–40.

*1750? Thomas Augustine Arne, "On a Day, Alack the Day," in John Caulfield, *A Collection of the Vocal Music in Sh.'s Plays* (London, 1864), I,

161–164. Reprinted in *The Vocal Music to Sh.'s Plays* (London: Samuel French [1925, no. 14]), "Love's Labour's Lost," pp. 68–73.

*1755 John Christopher Smith, *The Fairies, An Opera* (London: I. Walsh), pp. 67–69. The text, which begins "Do not call it sin in me," is from the version of XVI found in *Love's Labour's Lost*, IV.iii.115–120.

*1770? William Jackson, *Elegies*, Opera Terza (London: Longman and Broderip), pp. 7–12. (Three male voices with accompaniment for harpsichord, 'cello, or bass.)

*1795? Thomas Lyon, *Six Canzonets . . . and a Glee* (London), pp. 21–23. (S.A.T.B.)

*1819? Matthew Peter King, *Do not call it sin in me.* (Duet: T.B. or S.B.) Not seen; from Greenhill, p. 21. Evidently the setting employs the text from *Love's Labour's Lost*, IV.iii.115–120.

*—— John Braham. Greenhill (p. 21) following Roffe (*Handbook of Sh. Music*, 1878, p. 36) notes this setting but gives no further information. I have been unable to trace the music.

*1821 Sir Henry Rowley Bishop, *Two Gentlemen of Verona*, 1821, pp. 68–74. (S.C.) The setting was reprinted in the following collections:

*The Sh. Vocal Album*, 1864, no. 39, pp. 176–182.

*Vocal Duets, Fourth Series* (London: Augener [1865?]), no. 172.

E. F. Rimbault, *Thirteen Standard Songs of Sh.* (*Chappell's Musical Magazine*, no. 47, London, 1866?), pp. 40–44.

1828 Thomas Cooke, "Love and May," in *The Taming of the Shrew*, 1828, II, 20–27.

*1851 William P. Stevens, *On a day, alack the day* (London: R. Addison). Glee: A.T.T.B.) An autograph manuscript of this glee may be found in Additional MS. 32587, fol. 37.

*1864 Thomas D. Sullivan, *On a day alack the day.* ("Quartette for treble voices.") Not seen; from Greenhill, p. 21.

*1870 Ella. *On a Day* (London: Duncan Davison).

*1874 Sir Charles Hubert Hastings Parry, *A Garland of Shakespearian and other Old Fashioned Songs Set to Music* (London: Lamborn Cock), pp. 2–4. Another edition, London: Boosey, 1881.

*1875 William Hayman Cummings, "On a day, alack the day," in *Four-Part Songs for Mixed Voices* (London: Lamborn Cock), no. 60. (S.A.T.B.)

*1879 Kellow J. Pye, *Two Little Songs* (London: Stanley Lucas, Weber), pp. 4–5.

1904 Grace Wassall, *A Sh. Song Cycle* (Cincinnati: John Church), pp. 41–45. (S.T.)

1912 Elias Blum, "On a day, alack the day," Op. 10, no. 2, in *Octavo Series, Men's Voices* (Boston, Leipzig, New York: Arthur P. Schmidt), no. 374. (T.T.B.B.)

1913 Franklin Hopkins, *Sh. Album* (New York: H. W. Gray), pp. 10–12.

## XVII

*1597 Thomas Weelkes, *Madrigals to 3. 4. 5. & 6. voyces* (London: Thomas Este). (S.S.T. or A.) Reprinted in E. H. Fellowes, *The English Madrigal School* (London: Stainer and Bell, 1916), IX, 7–23. Bur-

ney's transcription of the madrigal is in Additional MSS. 30016–30021, I, fol. 56, II, fol. 55, III, fol. 59$^{v}$.

1799 John Wall Calcott, "My flocks feed not." (Glee for three voices.) Autograph manuscript, Additional MS. 27645, fols. 98–100.

*1830? Charles Edward Horn, "In black mourn I," Cald "Poor Corydon." (Ll. 19–28, 52–53, 27–28, 53–56, slightly altered.) Not seen; from Greenhill, p. 103.

XIX[1]

1612 Anon., "Come live with me, and be my love," musical setting only. Chappell (*Popular Music* [1855], I, 213–215), who reprints this music, remarks: "This tune, which was discovered by Sir John Hawkins, 'in a MS. as old as Shakespeare's time,' and printed in Steevens' edition of Shakespeare [1793, III, 402], is also contained in 'The Second Booke of Ayres . . .' by W. Corkine, fol. 1612 [sigs. G2$^{v}$–H1]." For other reprints—to list only a few—see:

Joseph Ritson, *A Select Collection of English Songs*, 1783, III, sigs. H3–H3$^{v}$, song LI.

John Hullah, *The Song Book* (London: Macmillan, 1866), p. 16.

L. C. Elson, *Sh. in Music* (Boston: L. C. Page, 1901), p. 307.

Sir W. H. Hadow, *Songs of the British Islands* (London: J. Curwen, 1903), p. 7.

Alfred Moffat and Frank Kidson, *The Minstrelsie of England* (London: Bayley and Ferguson, 1901), p. 216.

Edmondstoune Duncan, *The Minstrelsy of England* (London: Augener, 1905–1909), II, 68.

Vincent Jackson, *English Melodies from the 13th to the 18th Century* (London: J. M. Dent, 1910), p. 50.

E. W. Naylor, *Sh. Music* (London: J. Curwen, 1912), p. 51, and the same author's *Sh. and Music*, rev. ed. (London: J. M. Dent, 1931), p. 182.

Granville Bantock, *One Hundred Songs of England* (Boston: Oliver Ditson, 1914), p. 26.

*1745? Thomas Chilcot, *Twelve English Songs* (London), pp. 19–21. Reprinted in a single sheet, folio, n.d. (British Museum, I.530 [26]).

*1752 James Oswald, "The Shepherd's Invitation, A Song," in *The Gentleman's Magazine*, Feb., 1752, XXII, 83. The composer is named only in a single-sheet copy, 1765 (British Museum, H.1994.C.57), "set by Mr. Oswald." Ritson (*A Select Collection of English Songs*, 1783, sigs. H3–H3$^{v}$, song LI) reprints the setting as "A Later Air." As a single-sheet song the setting exists in at least two separate issues about the time of its appearance in *The Gentleman's Magazine* (British Museum, G.305 [241], G.307 [39]).

[1] Only two settings, one by H. F. Grandinger, 1892, and a second by Rex de Cairos-Rego, 1913, employ the text in *P. P.* The remaining settings use the text presumably from *England's Helicon*. In the following notes Tannenbaum =Samuel Aaron Tannenbaum, *Christopher Marlowe, A Concise Bibliography* New York: Scholars' Facsimiles and Reprints, 1937).

*1760? William Bates, *A Collection of English Songs* (London), pp. 14–15. Not seen; from Tannenbaum, no. 316.

*1763? Thomas Augustine Arne, *The Shepherd's Invitation, A favorite Scotch Air, Sung by Miss Catley in Love in a Village* (London: Longman and Broderip, n.d.), pp. 1–4. Reprinted in Arne, *The Vocal Grove* (London: Longman, Lukey, 1774 [not seen; from the British Museum *Catalogue of Printed Music*, 1912, I, 63]); and in *The Hibernian Magazine: or Compendium of Entertaining Knowledge* (London: T. Walker), July, 1775, p. 430. The song was also issued in a single sheet, folio, at London by J. Lawson about 1820 (British Museum, G.810 [2]).

*1774 Samuel Arnold, *A Third Collection of Songs* (London), pp. 21–23. (Arranged for voice, two violins, viola, and bass.)

1777 James Hook, *Catch Club* (London), XV, 143–147. (A.T.B.) This glee is actually a setting of "Come live with me and be my dear," with its text presumably from *England's Helicon*, stanzas 1–3. Tannenbaum, no. 317.

*1780 Samuel Webbe (the elder), "Come live with me and be my love," in *A Collection of Catches, Canons, Glees, Duetts* (Edinburgh: J. Sibbald), II, 18–21. (Glee for four voices.) For a few of the many reprints of this setting see:

*A Selection of the Glees, Duetts, Canzonets . . . by Sam^l. Webbe*, n.d., I, 28–30, followed by "The Reply" (If love and all the world were young), pp. 31–34.

John Bland, *The Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals* (London: John Bland, 1787–90?) I, 102–103.

*Amusement for the Ladies* (London: Broderip and Wilkinson, n.d.), I, 58–62.

*The Apollo or Harmonist in Miniature* (London, n.d.), IV, 246–249.

Robert Willoughby, *Social Harmony* (London, n.d.), II, 129–132.

*Novello's Glee-Hive* (London, 1856), II, 153–156.

See also Additional MS. 21806, fols. 144^v–147.

*1786? T. Tremain, *A Book of Canzonets.* (Duet.) Not seen; from Greenhill, p. 33 and Tannenbaum, no. 333e.

*1790? Johann Friedrich Hugo von Dalberg, *Three English Songs and a Glee.* Not seen; from Greenhill, p. 33, and Tannenbaum, no. 319a.

1795? George Emrick, *The Invitation* (Philadelphia: G. Willig, 1795?).

*1819 Sir Henry Rowley Bishop, *Comedy of Errors*, pp. 44–50. The setting is reprinted in *The Sh. Vocal Album*, 1864, no. 9, pp. 38–41. It was also issued separately as *Come live with me and be my love. Sung by Madam Vestri's* [sic] *At the Theatre Royal Olympic in Mr. Charles Dance's Drama of Izaak Walton*, n.d.

1827 Anon., *The Thrush: A Collection of Songs, Set to Music* (London: Thomas Tegg), pp. 10–11. The setting appears to be a garbled version of the music in Corkine's *Second Book of Ayres*, 1612.

*1830 W. Turnbull, *An Invitation* (Boston, n.d.). Not seen; from Greenhill, p. 33 and Tannenbaum, no. 333.

*1852 John Liptrot Hatton, *Come live with me* (London: Cramer, Beale, and Chappell), p. 5. Reprinted in *Novello's Part-Song Book, Second Series*, vol. XII, no. 360. Another edition, Boston: Russell and Fuller, n.d.

An autograph rough draft of the setting is in Additional MS. 37046, fols. 64v–65.

*1859 John Bradbury Turner, *Come live with me and be my love* (London: Metzler).

1862 East John Westrop, arr., "Come live with me and be my love. The Melody from Mozart Arranged by E. J. Westrop," in *A Second Collection of Favorite Songs and Glees arranged for Two Voices* (London: B. Williams). (Duet.)

1864 Edwin Aspa, *Come live with me and be my love* (London: Ollivier).

*1877 George Fox, *Be my love* (London: Enoch).

*1879 Malcolm Lawson, "The Passionate Shepherd," in *Malcolm Lawson's First Album of People's Songs and others* (London: Stanley Lucas, Weber [1892]). I have not seen the edition of 1879 cited by Greenhill, p. 104.

1885 Arthur Carnall, "Come Live with Me," in *The Orpheus. A Collection of Glees and Part-Songs for Male Voices* (London: Novello, Ewer), vol. VI, no. 158, pp. 15–20. (A.T.B.B.)

*1885 William Sterndale Bennett, "Come Live With Me," in *Novello's Part-Song Book, Second Series*, vol. XVIII, no. 507, pp. 77–82. (S.A.T.B.) Reprinted in *The Choral Handbook* (London: Curwen), no. 771.

1886 James A. Moonie, *Come Live with Me* (London: Novello, Ewer). (S.A.T.B.)

1886 Charles Ernest Tinney, *Come live with me* (London: Novello, Ewer). (Two-part song.)

1890 Helen A. Clarke, "Come live with me," in *Poet-lore*, 1890, II, 532–533. The text combines Marlowe's poem and Raleigh's "If all the world and love were young" in a musical dialogue.

1892 H. F. Grandinger, *Live with Me* (London: Alphonse Cary). The text is that of the *P. P.*

1897 Ethel Benningfield, *Come live with me* (London: Chappell).

1898 C. Minetti, *Two Songs for Mezzo-Soprano, or Baritone* (New York: Schirmer).

1901 Robert Bryan, *O Tyr'd I Fyw* (Come live with me . . . trans. into Welsh and set by Robert Bryan, Aberystwyth, D. Jenkins). (T.T.B.B.)

1901 W. J. Pressey, *Come Live with Me* (London: Edwin Ashdown). (S.S.)

1902 Alberto Igenio Randegger, Junr., *Come live with me and be my love* (London: Chappell).

William C. E. Seeboeck, "The Passionate Shepherd" in *Seven Elizabethan Songs* (Boston: Arthur P. Schmidt, 1902), pp. 16–18.

1904 Rubin Goldmark, *The Passionate Shepherd To His Love* (Boston: Oliver Ditson, 1904).

1913 Franklin Hopkins, *Thirty Songs for Medium and High Voice* (New York: Cecil Mackie), pp. 85–89.

1913 Rex de Cairos-Rego, *Two Sonnets of Sh.*, Op. 7 (London: G. Shrimpton). The text is that of the *P. P.*

1919 Walter J. Lockitt, *Come Live With Me* (London: Weekes). (S.A.T.B.)

1920 Samuel Richard Gaines, "A Shepherd's Song," in *Choruses in Octavo Form* (New York: J. Fischer), no. 4913. (S.A.T.B.)

1921 Harvey B. Gaul, *A Shepherd's Song* (Boston: Oliver Ditson). (S.A.T.B.)

1923 Walter Ruel Cowles, *The Shepherd to his Love* (New York: Schirmer, 1923).

1925 Harold Edwin Darke, "Come live with me," in Martin Shaw, *Cramer's Library of Unison and Part Songs by Modern British Composers* (London: Cramer), no. 22.

1927 Paul Edmonds, *Come live with me and be my love* (London: Augener).

1928 D. Wauchope Stewart, "Come Live with Me," in *The Year-Book Press Series of Unison and Part-Songs* (London: H. F. W. Deane), no. 308. (S.A.)

1928? J. Michael Diack, "Come live with me. Air from Semele," in *Songs by George Frederick Handel* (Glasgow, London, and New York: Paterson), no. 6.

1929 Frank Idle, "Come Live with Me, and be my Love," in *Novello's Part-Song Book, Second Series*, no. 1437. (S.A.T.B.)

1929 Harold C. Lake, "Come Live With Me," in *Choral Library* (London: Stainer and Bell), no. 251. (Tr.Tr.A.T.B.)

1929 Peter Warlock [i.e. Philip Heseltine], *The Passionate Shepherd* (London: Elkin).

The following references are to settings of lines selected from XIX and to the music for the snatch (ll. 7–10) which appears, slightly altered, in *The Merry Wives of Windsor*, III.i.15–18.

1797? Jacob Cubitt Pring, "By Shallow Rivers," in John Bland, *The Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals* (London: R. Birchall, 1800?) III, 246–247. (A.T.T.B., ll. 7–10.) Reprinted in *The Flowers of Harmony* (London: G. Walker, 1800?), II, 41–44.

*1807? Thomas Hutchinson, *A Collection of Vocal Music* (London: Preston), pp. 36–39. (Duet, ll. 5–8.)

*1820 Sir Henry Rowley Bishop, "O by Rivers," in *The Merry Wives of Windsor*, pp. 55–64. (S.S.A.T.B., ll. 7–8, with many verbal changes and a spurious continuation.)

*1864? Anon., "To shallow Rivers," in John Caulfield, *A Collection of the Vocal Music in Sh.'s Plays* (London, 1864), II, 99 (ll. 7–10). Reprinted in E. W. Naylor, *Sh. and Music*, rev. ed. (London: J. M. Dent, 1931), p. 181, no. 6. Naylor suggests that the anonymous tune is a corrupt form of *Walsingham*.

XX

*1770 Garret Colley Wellesley, first Earl of Mornington, "As it fell upon a Day," in *The Sh. Vocal Album*, 1864, no. 51, pp. 1–9. (S.A.T.B.) The setting appears also in the following collections:

Thomas Warren, *Collection of Catches, Canons and Glees* (London, 1779), XVII, 1–7.

Sir H. R. Bishop, *The Glees & Madrigals Composed by the Earl of Mornington* (London: D'Almaine, 1846), pp. 1–9.

*Novello's Glee-Hive* (London, 1851), I, 45–52.

Joseph Warren, *Robert Cocks's Handbook of Glees* (London, n.d.), II, 89–96.

John Hullah, *Part Music for Soprano, Alto, Tenor, and Bass* (London, 1867), II, 129–135.

*Boosey's National Edition of Standard English Glees* (London and New York, 186–?), I, 143–150.

1795 Sir John Andrew Stevenson ("As it fell upon a day"), *Glee for Five Voice's* [sic] (London), no. 1. (S.A.T.T.B.)

*1812 William Knyvett, *As it fell upon a day* (London). (A.T.B.)

*1819 Sir Henry Rowley Bishop, *Comedy of Errors*, pp. 67–72. The song was issued separately in at least six editions up to 1865 and was also reprinted in *The Dulciana, A Collection of Favorite Duetts* (Boston: Oliver Ditson, 1850?), pp. 2–7, and in S. Baring-Gould, *English Minstrelsie* (Edinburgh, 1897), VII, 102–109.

*1824 Sir Henry Rowley Bishop, *As You Like It*, pp. 10–14. (S.C., ll. 29–34, 51–58, with several verbal changes.)

1824 John Barnett ("As it fell upon a day"). (Duet.) An autograph manuscript of the setting is in Additional MS. 32586, fols. 10–13$^{v}$. The original words of XX are crossed through, and another text, beginning "Follow to the Elfin Bow'rs," is written above them.

*1831 Thomas Simpson Cooke, *As it Fell upon a Day* (London: J. Power, 1832). (A.T.T.B.)

*1857 James Coward, *Ten Glees for Four and Five Voices* (London: Leader and Cock), pp. 101–110.

*1869 Samuel Reay, "As it fell upon a day," in *Novello's Part-Song Book, Second Series*, vol. IV, no. 146, pp. 143–148. (A.T.T.B.)

*1872 Charles Gardner, *As it fell upon a day* (London: Lamborn Cock).

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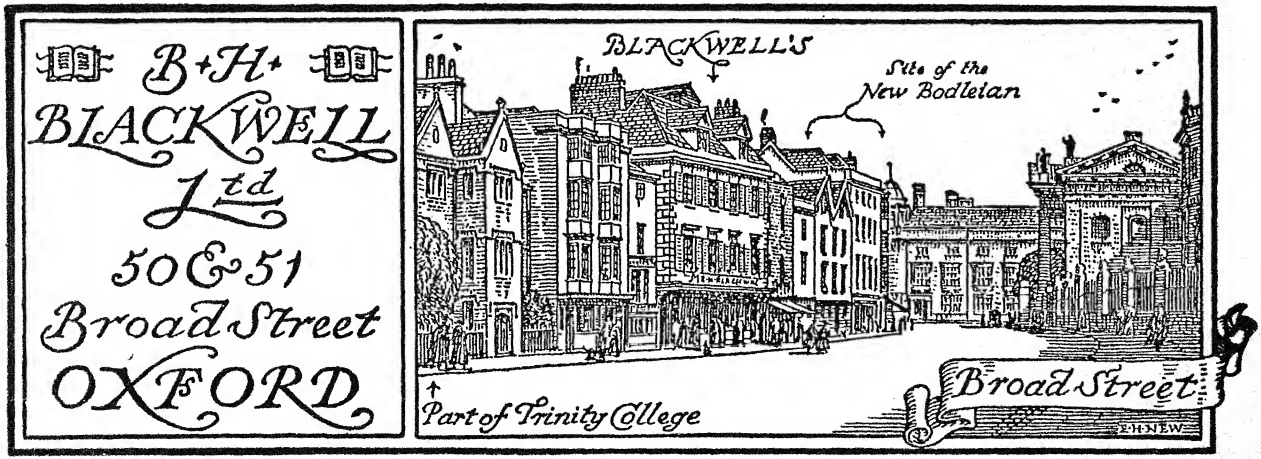
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